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SPECIMENS

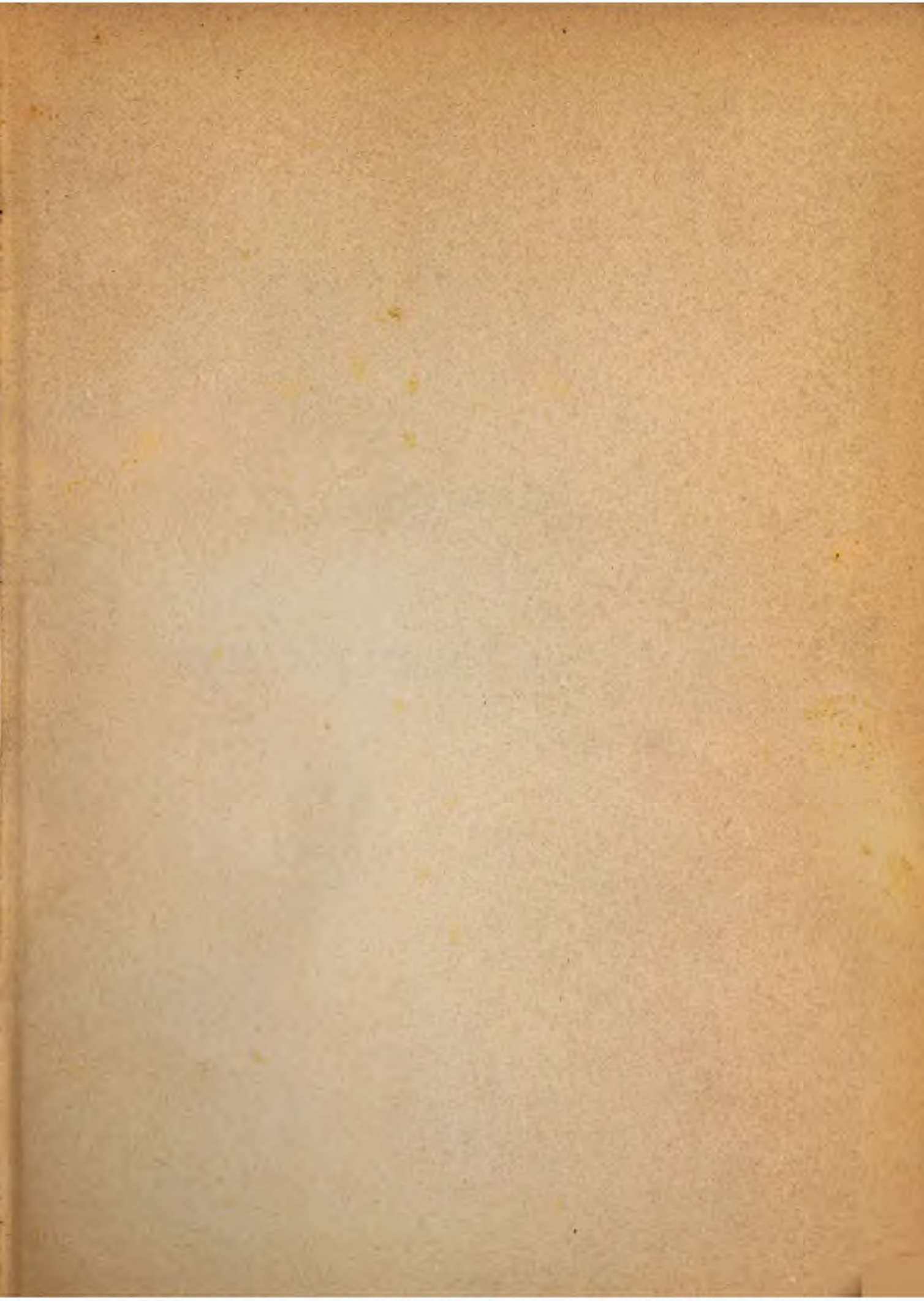
FROM

THE NAPLES MUSEUM





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SPECIMENS

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SPECIMENS
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ONE HUNDRED AND SIXTY-EIGHT PLATES

ENGRAVED ON COPPER BY THE BEST ITALIAN ARTISTS,

ILLUSTRATING

FOUR HUNDRED AND SIXTY-FOUR OBJECTS FROM EVERY BRANCH OF
ART AND ARCHÆOLOGY.

BY

DOMENICO MONACO,

CURATOR OF THE NAPLES MUSEUM.

WITH DESCRIPTIVE LETTERPRESS, CAREFULLY REVISED AND AMPLIFIED
FROM THE BEST AUTHORITIES,

BY

E. NEVILLE ROLFE, ESQ., B.A.,

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From D. MONACO, 21 Arena Sanità, Naples.

INTRODUCTION.

IN offering a New Edition of my illustrated Album of the finest Specimens in the Naples Museum, I desire to thank my patrons for the success which I have achieved in the former Editions, and to assure them that nothing shall be wanting on my part to secure a continuance of their kind patronage.

The letterpress to this Edition has been carefully revised for me by Mr. Neville Rolfe, who so kindly prepared the last English Edition of my Handbook to the Museum, and at his suggestion I have inserted from the best authorities a summary of the various legends and historical facts connected with the plates, which cannot but make the work instructive as well as entertaining.

I desire especially to acknowledge the valuable assistance received in compiling the letterpress from the works of Dr. Smith, Lemprière, Ramsay, and Quaranta.

DOMENICO MONACO,
CURATOR OF THE NAPLES MUSEUM.

21, ARENA SANITÀ,
NAPLES.



THE NAPLES MUSEUM.



1. THE MUSEUM. SOUTH FRONT.—The building which is now known as the National Museum of Naples has passed through many vicissitudes. It was originally intended for a stable, and was begun in 1586, but owing to the deficiency of the water supply it was left unfinished till 1610, when it was prepared for the use of the University. Subsequently the Law Courts held their sittings there, and in the revolution of 1701 it was turned into a barrack. It was not till 1790 that the upper floor and the grand staircase were built by Ferdinand IV., who then made a museum of the building and placed in it all the specimens found in the various excavations of the neighbourhood, as well as the splendid collection of antiquities which had been inherited from the Farnese family by Elizabeth, the mother of the Bourbon King, Charles III.

The Bourbons of Naples were generous

benefactors of the Museum, which they declared to be their private property under the name of the *Real Museo Borbonico*.

General Garibaldi, when Dictator in 1860, proclaimed the Museum, and the excavations generally, to be national property, and caused the latter to be more actively carried on.

On the accession of Victor Emmanuel II., the Museum was reorganised, and important additions were made to its contents, which were then classified by the accomplished archæologist, Professor Fiorelli, who for many years has occupied the important position of head of the Royal Commission for arranging and superintending all the excavations of antiquities in Italy.

The Museum contains about a hundred and twelve thousand specimens, which are being daily added to, and ranks among the first of the world.

ANCIENT FREScoes.



THESE pictures represent various historical scenes and mythological legends and personages, gathered from the writings of ancient historians and poets, and though they are frequently deficient in technical skill, are of admirable artistic merit.

The Pompeian painters had the great power of bringing out the essential points of their subject, the *tout ensemble* of the idea they desired to convey, by free execution, harmonious grouping, and ease of pose, so that we look over their errors of perspective and hardly notice them. The familiarity which their gladiatorial contests gave them with the human form and the human face in circumstances of extreme emotion, is clearly seen in their paintings, which thus had every chance of being superior to those of our own artists, whose experience is mainly derived from professional models.

Again, the draperies worn by the ancients were much more graceful than those of modern Europeans, which accounts for the success with which the Greeks could paint a waving garment, a thing with which they came in contact in everyday life, and we seldom or never see. The same argument does not apply to landscape painting, in which they were never successful. They used it to decorate their smaller rooms, to a limited extent, but the want of perspective was fatal to success.

These pictures served to a great extent the purpose of our books in recording the myths with which every educated Roman was expected to be familiar. The Museum contains

upwards of a thousand of them, some of which have retained their colours admirably, though they have lain buried in volcanic ash for eighteen hundred years.

These colours, some of which were found unused at Pompeii, were subjected to an analysis by Sir Humphry Davy at the request of the Bourbon Government, and were found to be composed of the same materials as the pigments we use in the present day.

Our plates will revive the recollection of some of the best of these paintings in the minds of those of our readers who have visited the Museum, and the letterpress gives, besides a description of the picture, a summary of the legend which it represents.

2. TELEPHUS FED BY THE HIND. He is sucking the hind, who turns her head to caress him. His father Hercules, with his attributes and crowned with ivy, stands on the right. A winged Fame alights beside him, her head crowned with olive, and points out Telephus to his father. On a rock sits a majestic woman crowned with fruits, the protecting goddess of the forsaken boy. Near her is a basket of grapes and pomegranates: a merry Faun is behind her, holding a Pan-pipe in his hand. Hercules has at his side an eagle and a lion. (7 ft. x 6 ft.) (*Herculaneum*.)

Telephus was the legendary King of Mysia and a son of Hercules. He was exposed in his infancy on Mount Parnassus, but his life was preserved by a doe which suckled him. He married Laodice, a daughter of Priam; fought against the Greeks, and was mortally wounded by Achilles, who cured him with the rust of his spear at the request of Ulysses, who knew that Troy could not be taken

without the assistance of one of the sons of Hercules. From motives of gratitude Telephus joined the Greeks, and fought against his own father-in-law.

3. **THESEUS in Crete.** A very fine picture in composition and execution. In the centre, Theseus with his knotted stick; around him, the young Athenians who had been sent to be devoured by the monster, expressing their gratitude to their deliverer. One kisses his hands, another his feet; while the bull-headed Minotaur lies dead at the entrance of the labyrinth. Ariadne is seated on a rock in the background. (1739. *Herculaneum*.)

Theseus, King of Athens and son of Ægeus, was one of the most celebrated heroes of antiquity, and the legends of his prowess are very numerous.

He was sent to Crete among the seven youths whom the Athenians contributed annually to be devoured by the Minotaur.

By the assistance of Ariadne (who gave him a clue to the labyrinth) he slew the monster, and sailed from Crete with Ariadne and the youths he had rescued. He was driven by the winds to Naxos, where he basely abandoned Ariadne, and returned to Athens, which he entered with black sails, thus causing the suicide of Ægeus, who thought the expedition had been unsuccessful.

4. **ACHILLES DETECTED.** Achilles in the palace of Lycomedes, detected by Ulysses. Achilles with his right hand grasps the sword, and with the left the shield. On the ground, a helmet, mirror, and vase. Ulysses, who wears a long beard, stays the young man's arm. On the other side of Achilles, the young Ajax, or Diomedes, seizes his arm. The pretty Deidamia is seen behind. On the other side, Lycomedes looking severely at his daughter. In the background, two warriors. (4 ft. 7 in. × 3 ft.) (*Pompeii*.)

Thetis, to prevent Achilles from going to the Trojan war, where she knew he would be slain, sent him to the court of Lycomedes, where he was disguised as a girl. Ulysses, desiring to find him out, went to the court as a pedlar, and exposed jewels and arms for sale. Achilles at once chose the arms, which discovered him to Ulysses.

5. **CHIRON and ACHILLES.** The Centaur, seated on his hind legs and wearing a skin over his shoulders, is teaching his youthful pupil to play the lyre. The details of this picture are admirably executed, and it is esteemed one of the finest of the collection. (4 ft. 1 in. × 4 ft. 4 in.) (1729. *Herculaneum*.)

6. **ARIADNE and BACCHUS.** This picture represents Ariadne, after her desertion in Naxos by Theseus, being found by Bacchus and his retinue. She is sleeping gently on a soft bed. Cupid, seizing the opportunity of the flight of Theseus, leads Bacchus to the sleeper. Fauns, Silenus, and other figures make up the picture. (3 ft. 11 in. × 3 ft. 6 in.) (1748. *Herculaneum*.)

7. **GALATEA** seated on the back of a Triton, who is playing the lyre. Her dress is held up by two Cupids, and in the background are two figures personifying the Zephyrs. On the tail of the Triton sits a Cupid playing the *tibia*, and a nymph bearing an amphora accompanies the group. (*House of Ariadne, Pompeii*.)

Galatea was a sea-nymph who was passionately loved by the Cyclops Polyphemus, whose addresses she rejected in favour of those of Acis, a Sicilian shepherd, whom she loved devotedly.

8. **THE SACRIFICE OF IPHIGENIA.** This is the most important and the best preserved picture of the collection. It represents Agamemnon, with his face covered, weeping by a statue of Diana, and Iphigenia being dragged off to sacrifice. On the right, Chalcas, at the altar, holding a sacrificial knife, and a tourniquet to bind the victim. In the sky, Diana appears with her bow; and on the left, one of her virgins holding a stag, which the goddess caused to be substituted for the maiden. (4 ft. 8 in. × 4 ft. 6 in.) (*House of the Tragic Poet, Pompeii*.)

The legend ran, that the Greek fleet having been detained by a storm on its way to Troy, Chalcas ordered Agamemnon to sacrifice his daughter. She was accordingly taken to Aulis (*Negropont*) on pretence of marrying her to Achilles, and at the moment of sacrifice was saved by Diana, who took her to Tauris, where she became one of her virgin priestesses.

Besides its surpassing artistic merit, this picture has a special historical interest. Parrhasius and Timanthes, two very celebrated Greek painters (B.C. 400), had a competition at Athens, which was decided in favour of Timanthes, who chose for his subject the sacrifice of Iphigenia, and expressed the agony of Agamemnon by concealing it, just as the Pompeian painter has done in the picture before us. The judges awarded him the prize, not because he had executed a skilful piece of artistic legerdemain, but because he had followed the true principle of Greek art, that nothing but the beautiful should be painted, and the agony of a father was beyond dignity of expression. The picture shows us that this story was known to the Pompeian artist.

It seems possible that the story of Iphigenia may have been a corruption of the sacrifice of Isaac (Gen. xxii. 13), and of the story of Jephthah's daughter (Judges xi. 34-37). See, too, Æschylus, 'Agamemnon', 104, and Racine's 'Iphigénie.'

9. **CARITÀ GRECA.** This picture represents the life of Cimon being saved by the devotion of his daughter Perone. It has proved a favourite subject to the painters of all ages, and is often known as the "*Carità Romana*." (3 ft. × 2 ft.) (*Pompeii*.)

10. **THE THREE PARTS OF THE ANCIENT WORLD.** Europe (without attributes) is seated on a throne as mistress of the world, covered with a conical canopy, held up by a female figure standing behind her, who is thought to represent the fourth continent, of which, perhaps, the Greeks suspected the existence. On the right, Africa is represented as a negress holding a tusk. On the other side, Asia, having a head-dress of elephant scalp. In the background is a ship in full sail, typical of the means whereby the different continents were united. (3 ft. 7 in. × 4 ft. 2 in.) (*Pompeii*.)

11. **HELEN AND PARIS** seated together. Beside them two Cupids, one of whom holds the apple of discord. (*Pompeii*.)

12. **LEDA AND THE SWAN.** This is a picture of remarkable expression, showing the courtship of Jupiter (assisted by Eros) and Leda. (1 ft. × 1 ft. 6 in.) (*Stabiz*.)

Jupiter assumed the form of a swan, and persuaded Venus to assume that of an eagle, and to pursue him. He took refuge in the arms of Leda, who was bathing in the Eurotas, and who subsequently became the mother of the twins Castor and Pollux.

13. **MEDEA** meditating the murder of her two children, holding a drawn sword. The children, unconscious of their impending fate, are playing at knucklebones. An old man in a doorway looking on. A very famous picture, displaying the hesitation of the mother at the prospect of the crime. The colours are wonderfully vivid, and the artist has hit off the grouping with great dexterity. (4 ft. × 3 ft. 3 in.) (*Pompeii*.)

Medea was a celebrated magician, who married Jason, after assisting him to obtain the golden

fleece. She subsequently became jealous of the love of Jason for Glauce, and to revenge herself slew his two sons before his eyes, and escaped from him through the air on a chariot drawn by winged dragons.

14. **A PILLAR**, from the fountain of the shop of the Fuller. (4 ft. 6 in. × 3 ft.) (*Pompeii*.)

On two sides of this pillar are four separate paintings, representing the different operations of the fuller's craft. On the right, a young man bearing a large cage for drying cloth, upon which an owl is perched, bears a brazier in his right hand. An apparatus of this kind is used to this day in Italy. The brazier (*scaldino*) is lighted and hung from a hook at the top of the cage, over which the damp cloth is spread.

The picture to the left represents a young man scrubbing a piece of cloth which is hung on a pole; and the mistress of the establishment, wearing fine bracelets and necklace, and having her hair bound up in a golden net, is receiving a piece of cloth from a girl: while in a row below are four lads fulling cloth with their feet, in metal vats.

It is conjectured that the washing of Pompeii was all done by the Fullers. They seem at any rate to have been a wealthy and powerful community. It will be remembered that they erected the statue of Eumachia in the Exchange at Pompeii.

15. **SPORTING GENII**, gracefully painted. The upper picture represents a game of hide and seek; and the lower, two Cupids fishing. (1 ft. 3 in. × 9 in.) (*Herculaneum*.)

16. **ROPE-DANCERS.** The upper part of this plate represents two rope-dancers—figures selected from several found in the *House of Frugi* at Pompeii. It would appear that the art of rope-dancing was carried to great perfection in those times, as the dancers represented are performing a variety of feats and are posed in numerous graceful attitudes. Our plate shows one playing the lyre, and another bearing the thyrsus of Bacchus, which may have served as a balancing-pole. (1 ft. 7 in. × 9 in.) (*House of Frugi, Pompeii*.)

CARICATURE. A parrot drawing a go-cart driven by a grasshopper. A satire on the stronger being driven by the weaker. Some have referred this to the influence of Seneca

over Nero; others, with more reason, have seen in the grasshopper the famous witch "Locusta," who provided Nero with the poison to murder Britannicus, and supplied the Roman ladies with the means of getting rid of their husbands. (1 ft. 5 in. × 8 in.) (*Herculaneum*.)

17. THE THREE GRACES. A good example of this favourite subject of ancient painters and sculptors. (1 ft. 10 in. × 1 ft. 9 in.) (July 28, 1814. *Pompeii*.)

The three Graces, Aglaia, Thalia, and Euphrosyne, were daughters of Venus and Jupiter. They were looked upon as emblems of kindness and innocence, and were worshipped in common with the Muses.

18 to 21. Four pictures selected from the thirteen famous dancing girls of Pompeii. The artistic merit of these pictures is incontestable. They are exact in execution, complete in finish, graceful in movement, and perfect in design. It seems probable from their attributes that they were intended for *Bacchantes*.

The first is playing the tambourine, still the favourite instrument of the Neapolitan people; the second is gracefully striking the small, or harmonious cymbals; the third is dancing; and the fourth is holding a dish in a graceful attitude. (9 in. × 7 in.) (*House of Frugi, Pompeii*.)

22 to 24. Three Monochromes, or pictures painted in a fine red line on marble. They are believed to be unique specimens of this style of ancient art.

Our first plate represents the most perfect and the most important of them. An inscription on it shows that it was painted by Alexander of Athens, and it represents the five daughters of Niobe, each one bearing her name in Greek: Latona, Niobe, Hilearia, Phœbe, and Aglaia—Hilearia and Aglaia are playing at knucklebones. (1 ft. 5 in. × 1 ft. 3 in.) (*Herculaneum*.)

The next plate shows the Centaur Eurystheus, who, having been invited with his companions to the wedding of Pirithous, attempted to carry off Hippodamia; when Theseus, who was present at the nuptial banquet, punished his attempt by killing him. (1 ft. 8 in. × 1 ft. 1 in.) (*Herculaneum*.)

Our third plate represents three female actors wearing tragic masks, and is, no doubt, a scene from one of the ancient Greek plays. (1 ft. 6 in. × 1 ft. 1 in.) (*Herculaneum*.)

25. A WOMAN SELLING CUPIDS. The beauty of the composition of this picture and its subject have always attracted much attention from good judges of art.

The scene is an interior. On the right is a woman seated on an ottoman, dressed in yellow, having her head covered with a reddish hood. This woman is Penia, the goddess of Poverty, the mother and nurse of Love; her three qualities are expressed in the picture.

She is holding a little Cupid by the wings, just taken out of a cage. The Cupid is stretching out his arms towards the woman opposite to him. This may be interpreted *Desire*. Within this cage another little Cupid begins to move and fret; perhaps *Desire* still confined, which begins to get a glance at the beautiful and to long after it. This may be interpreted *Appetite*. A third Cupid, quite naked, stands by the knees of the handsome Venus wrapped in a sky-blue mantle, gazing on her intently: this would signify *Possession*. Behind her, *Peitho* (*Persuasion*) placing her hand on the shoulder of the goddess. (8 in. × 11 in.) (*Stabiæ*, 1758.)

26. NEREID. A nymph lying on a sea-panther with a fish's tail, and pouring him some water to drink as he bears her along: her figure is symmetrical, and the whole composition is skilful. (3 ft. × 2 ft.) (April 1870. *Stabiæ*.)

27. A similar picture, drawn with equal grace and good taste. It represents a Nereid on a sea-horse, which she holds with a single rein. She wears a bracelet and a gold chain. (2 ft. 6 in. × 1 ft. 7 in.) (April 1760. *Stabiæ*.)

28 to 31. Four groups of Centaurs of great beauty. (12 in. × 9 in.) (*House of Frugi, Pompeii*.)

The first plate represents a Centaur with his hands tied, bearing a beautiful nude Bacchante, who urges him to full speed with her thyrsus.

The second, a Centaur bearing a thyrsus with cymbals, and teaching a youth to play the lyre.

The third, a female Centaur of surprising beauty, playing the lyre and striking a cymbal

against another held by a young man who clings to her.

The fourth, a female Centaur embracing the young man whom she carries, giving him a thyrsus and garlands.

MOSAICS.

THE pictorial mosaics exhibited in the Museum are about fifty in number, besides the mosaic pavements which are laid down in many of the galleries upstairs.

They represent a very high class of art, and it may be said of many of them that they have never been equalled.

They are composed of very small cubes of marble and glass, and their colouring and execution excite universal admiration.

32. THE BATTLE OF ISSUS (B.C. 333.) This fine work is composed of small pieces of marble of different colours. The subject of this mosaic, the only one of such dimensions, is admirable in point of composition and in the arrangement of its figures. It represents the battle of Issus, between the Greeks and Persians. The combatants are 26, with 16 horses. One of the chief figures is Alexander, on horseback, bareheaded, transfixing an enemy with his long lance. On the right, in a magnificent chariot, is Darius, king of Persia, who, raising himself higher than the driver, is urging on the soldiers. The ground is strewn with lances, wounded men dying near their horses: pikes, helmets, a poignard, &c. There is no glass in this mosaic. (18 ft. 6 in. × 10 ft. 6 in.) (*House of the Faun, Pompeii, 1831.*)

The part filled up with plaster on the left was prepared by the ancients themselves for a restoration, and the lines of their proposed drawing may still be seen upon it.

33. A Dog, chained, with the motto, "Cave

canem" (*Beware of the dog*). This celebrated mosaic was found at the entrance of the house of the Tragic Poet, Pompeii, 1824. (5 ft. 4 in. × 4 ft. 5 in.)

The same plate shows two other small mosaics—the one, a francolin partridge stealing some jewels out of a basket (10 in. × 10); the other, three birds holding a chain in their beaks. (*Pompeii.*)

34. AFTER THE COCK-FIGHT. In the centre of this picture are two game-cocks, one bleeding and vanquished, the other victorious. The owner of the vanquished bird and his attendant are weeping, while the owner of the winner and his servant bear a garland and palm-branch for the victorious bird. (1 ft. 6 in. × 1 ft. 5 in.) (*Pompeii.*)

35. A COMIC SCENE, signed by the renowned artist Dioscorides of Samos, representing three actors playing the tibia, cymbals, and tambourine, with a dwarf to form a contrast and give the idea of their size. (1 ft. 5 in. × 1 ft. 1 in.) (*House of Frugi, Pompeii.*)

36. FISHES. A large panel representing various kinds of fish, all caught to this day in the Bay of Naples. The central group shows an octopus fighting a crawfish. The large fish in the foreground is known by the name of "Spinola," and is one of the best of the local fish. The red mullet, lamprey, prawn, shrimp, and the delicious bivalve known by the name

"Vongola," are represented among many others; while a kingfisher on the left is darting from a rock upon his prey. The border of this mosaic is of surpassing beauty. It consists of flowers and leaves, among which hide birds, snails, and graceful Cupids. (3 ft. 10 in. × 3 ft. 10 in.) (*House of the Faun, Pompeii.*)

37. A KITTEN KILLING A CHICKEN. Below, a stream upon which are two ducks eating lotus flowers, and upon the near bank a group of

water-wagtails and shell-fish, and some small fish hung by the gills upon a reed. This mosaic is much admired for the style of its work and its bright colouring. (1 ft. 10 in. × 1 ft. 10 in.) (*House of the Faun, Pompeii.*)

38. A long festoon of flowers, fruits, and leaves, tastefully designed, and wreathed upon two comic masks. (9 ft. 6 in. × 1 ft. 9 in.) This superb mosaic formed the threshold of the House of the Faun, Pompeii.

THE STATUARY.

THE examples we select from the large collection of ancient statuary are calculated to show the great variety of purposes to which the art of marble sculpture was put in the ancient times. Not only was it used for the purpose of portraiture and worship, but we find it devoted to such domestic uses as the making of a calendar, which displayed to the public a great deal of useful information, and a sun-dial, which served the purpose of the town clock of our own day.

The richer houses were also adorned with elegant bas-reliefs, and the genius of the artist was even carried into the decoration of large vases, which, from the designs upon them, seem to have been used for purposes connected with the vintage.

39. (a) A RUSTIC CALENDAR, of cubical form, each face being 2 ft. 2 inches in height by 1 ft. 3 inches wide, and divided vertically into three columns. Reading these columns downwards, we find on the top the sign of the Zodiac, below this the name of the month and the number of the days in it, the day upon which the *Nones* fell, the number of hours of daylight and of dark, the constellation through which the sun

is passing, the tutelary deity of the month, the proper agricultural operations to be performed in it, and the religious rites to be celebrated. (*Rome.*)

39. (b) A SUN-DIAL in the form of a concave hemisphere. The hours are marked on it by radiating lines, and in the centre is the hole for the gnomon, which is no longer extant, the present gnomon being a restoration. Beneath the dial is an Oscan inscription, stating that Mara Atinius, the son of Mara, Quæstor by decree of the Senate, had this sun-dial erected with public money. (*Stabian baths, Pompeii.*)

The first recorded sun-dial at Rome was said to have been brought from Southern Italy by Papirius Cursor about B.C. 293, but as it was not set for the latitude of Rome it gave the time incorrectly. The use of the sun-dial must have spread very rapidly, as many have been found in various parts of Italy.

40. THE FARNESE BULL. This celebrated group represents the punishment of Dirce. It is the work of the two famous sculptors of Rhodes, Apollonius and Tauriscus, who flourished before the reign of Augustus. The sons of Antiope are struggling to cast the bull and tie the ill-fated Dirce to his horns. Antiope

stands by encouraging them. On the base, in fine bas-relief, a lyre against a tree, a syrinx, a thyrsus, a mystical basket, and other symbols. This magnificent group was found with the Farnese Hercules by Paul III in the baths of Caracalla, having been brought, according to Pliny, from Rhodes to Rome. It has been much restored. (Base 10 ft. x 10 ft.)

Antiope, the wife of Lycus, king of Thebes, was of such surpassing beauty that Jupiter became her lover. She was repudiated by her husband, who took Dirce as his second wife. She, from motives of jealousy, shut Antiope up in a tower, and exposed her new-born offspring (twins) in the forest of Citheron. They were found by a shepherd, who named them *Zetus* and *Amphion*. After several years Antiope escaped, and accident led her to the cottage of the shepherd who had cherished her children. She recognised them, and remained with them panting for revenge. One day Dirce went to the forest with her retinue to celebrate the orgies of Bacchus. She met Antiope, and with the assistance of her women dragged her into the jungle; but their mother's cries reached the ears of Amphion and Zetus, who put the women to flight, rescued Antiope, made Dirce prisoner, and bound her to the horns of a wild bull that dragged her over rocks and precipices, until the gods, pitying her, changed her into a fountain, and the twins killed Lycus and took his kingdom.

41. **THE FARNESE HERCULES.** This colossal statue, of deservedly high reputation, is perhaps the most celebrated of antiquity. It was sculptured in Athens by Glycon, according to the inscription under the club, "ΓΛΥΚΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ." The god is in an attitude of repose; his figure is quiet and his aspect serious; his muscular and athletic limbs are nobly proportioned; his club rests upon the rock, and forms a support for his left shoulder; the lion skin covers the club; his right hand holds behind him the three apples of the Hesperides. According to the style of sculptors of the best Grecian epoch, his head is small, but it is thought that by this the artist meant to imply the superiority of the physical over the intellectual in the nature of Hercules. This statue was found in 1540 in Caracalla's Thermæ at Rome, and with the inheritance of the Farnese family, it was in 1786 carried to Naples. It was without legs, and Cardinal Alexander Farnese had them restored by *Guglielmo della Porta*. It is said that the commission to restore this statue was offered to Michelangelo, who declined it, saying, "I

could not make, nor would I wish to make, so much as a finger for such a noble statue." In 1560 the ancient legs were found in a well of the Villa Borghese, three miles from the place where the statue had been discovered, and were then restored to the statue, while the legs made by Della Porta were placed in the museum of the Villa Borghese. One-half of the fore-arm, the left hand, and eyes are in plaster. (Height 9 ft. 9 in.)

42. **FLORA FARNESE.** A colossal statue attributed to Praxiteles. It is one of the most interesting of ancient statues. The attitude is so natural, that Flora seems about to advance; a light robe, so transparent as not to look like marble, covers her fine figure. She has a bunch of flowers in her left hand, and holds up her dress with the right. The head, the left arm with the flowers, and the feet are modern. (*Baths of Caracalla, Rome.*)

The worship of Flora was established at Rome from the very earliest times, and the last days of April were consecrated to her festival, which was a scene of great revel and debauchery.

43. **MARCUS NONIUS BALBUS, SENIOR,** according to the inscription found on the pedestal. This equestrian statue is as fine as that of his son, opposite to which it stood in the Basilica of Herculaneum. It was found without the head and one hand, which were replaced by *Canardi*, and modelled from the statue of Balbus as proconsul which was found in the theatre. (Life size.)

44. **MARCUS NONIUS BALBUS, JUNIOR.** He rides after the Greek fashion, without saddle or stirrups. He holds the reins in his left hand, which has a ring on one of its fingers, and raises up the right as if to thank the inhabitants of Herculaneum cheering their patron. He wears sandals, a short tunic, and a breast-plate that leaves his belt visible. He seems in the act of stopping his steed. This statue was kept in the Museum of Portici; and in 1799, during the riots, a cannon ball carried off the head. The fragments were collected, a cast taken, and the head as now seen was modelled by *Brunelli*. (Life size.) (1739. *Herculaneum.*)

45. **VENUS VICTRIX.** An admirable work, much praised by Winckelmann. The limbs are supple, the attitude elegant, and the whole composition absolutely life-like. She treads under foot Minerva's helmet, and bears on her brow Juno's diadem. The arms are a restoration by *Brunelli*, and probably not like the original ones, for the inclination of the body and the fragments of the ancient arms make it probable that the figure originally held up a shield, and this is the more likely because when Capua (which was destroyed in the Second Punic War) was rebuilt by Julius Cæsar, Venus Victrix became her tutelary deity, and was no doubt represented by this exquisite statue, which was found in the Amphitheatre of Capua in the seventeenth century. It is in the style of the "*Venus de Milo*" in the Louvre. (Height 6 ft. 7 in.)

46. **FAUN AND BACCHUS.** A charming group in Greek style, but considered to be of Hadrian's time. It was found in the Campagna of Rome, with the Faun's head wanting. (Height 6 ft.)

47. **ÆSCHINES** (some say Aristides). This is a very remarkable statue of this celebrated man. He is represented dressed in a cloak, with his right hand on his breast as if delivering an oration; his face is calm and his expression natural, while the bald head and the closely-cut beard are in thorough harmony with the character of the statue. (Height 5 ft. 4 in.) (*Theatre of Herculaneum*.)

Æschines was a celebrated Athenian orator who flourished about 342 B.C., and distinguished himself as the rival of Demosthenes. He died at Rhodes. Aristides (surnamed "the Just") was also an Athenian, and a rival of Themistocles, by whose influence he was banished B.C. 484. He fought at Marathon B.C. 490, and was made Archon in the following year.

48. **FLORA.** A colossal statue with elegant drapery. (Height 13 ft.) (*Farnese*.)

49. **LUCIUS VERUS.** A statue, considered one of the best portraits extant of this Emperor. (Height 6 ft. 5 in.) (*Farnese*.)

He was a successful general, and subsequently Emperor for about eight years, A.D. 161. He died of apoplexy in Germany. He was an inveterate glutton, fond of the lowest company, and is said to have spent on one banquet to twelve guests £32,200.

50. **URANIA**, the Muse of Astronomy, daughter of Jupiter and Mnemosyne. From Pompey's Theatre at Rome. (Height 13 ft.) (*Farnese*.)

51. **ALEXANDER SEVERUS.** A colossal statue. (Height 13 ft.) (*Farnese*.)

He was a native of Phœnicia, adopted by Heliogabalus, whom he succeeded, and was called Alexander because he was born in a temple sacred to Alexander the Great. He was a man of great virtue, but so strict a disciplinarian that he was murdered in his tent by Maximinus, after a reign of 13 years, on the 18th of March, A.D. 235.

52. **GENIUS OF THE ROMAN PEOPLE.** A fine colossal statue. (Height 13 ft.) (*Farnese*.)

53. **ANTINOUS.** A favourite of Hadrian, whose statue is familiar to every student of Grecian art in Italy. (Height 6 ft. 4 in.) (*Farnese*.)

When he was drowned in the Nile, Hadrian caused temples to be erected to him in Bithynia (where he was born) as well as in Italy and Greece, and wished it to be believed that he had taken a place among the constellations. His statues are interesting as showing the high perfection of sculptors in the time of Hadrian.

54. **VENUS AND CUPID.** A Grecian group, much admired for the purity of its style and its careful execution. (Height 4 ft.) (*Farnese*.)

55. **VENUS CALLIPYGUS.** A partly draped statue, attributed to Praxiteles. The attitude is graceful, and the statue has many warm admirers, though Winckelmann and some other excellent critics disparage it. The head and left arm are modern, and the right leg has been restored. (Height 4 ft. 10 in.) (*Golden House of Nero, Rome*.)

56. A side view of the same statue.

57. **TORSO OF VENUS.** This is held to be an original Greek work, executed about the time of Praxiteles. (Height 3 ft. 6 in.) (*Rome*.)

58. **VENUS.** A Roman Venus in the same pose as that of the *Venus de' Medici* at Florence. (Height 5 ft. 9 in.) (*Farnese*.)

59. **ISIS.** A charming small statue in marble, of Roman workmanship, in imitation of Egyptian style. She holds in her left hand the key of the Nile, and in her right the *sistrum*, a jingling bronze rattle, which was used in the rites of her temple. She is girt with a marble waistband, the clasp of which is formed of the

heads of two crocodiles. There are some traces of gilding about the hair and the dress, and on the right arm is a remnant of gold that represented a double bracelet. The eyes and eyebrows were painted red. (Height 3 ft. 4 in.)

This statue was found in the temple of Isis at Pompeii, upon a plinth bearing an inscription stating that it was placed in the temple by Lucius Cæcilius Phœbus, in compliance with a decree of the Decurions.

60. **DIANA.** A small archaic statue, of awkward execution, but full of movement, and much admired. It bears traces of gilding. (Height 3 ft. 6 in.) It was found in 1760 in a casual excavation made between *Torre dell' Annunziata* and *Torre del Greco*.

61. **DIANA THE HUNTRESS.** In the act of drawing the bow. (Height 5 ft. 3) (*Farnese*.)

62. **PSYCHE.** A fragment. This pure Grecian sculpture, which is esteemed by many the gem of this collection, may well belong to the time of Praxiteles.

The idea conveyed by her name, which signifies "the soul," has been embodied by the sculptor in this charming work, which combines grace of form and beauty of feature with pensive melancholy and sweetness of expression.

She was represented with the wings of a butterfly, of which the traces remain; but the statue has unfortunately been much mutilated, and has evidently at some time been restored, and the restoration subsequently removed. (Height 2 ft. 8 in.) (*Capua*.)

It is from this statue that the writer of *The Last Days of Pompeii* studied his ideal of his heroine Ione.

63. **CUPID AND THE DOLPHIN.** A much-admired group, which, however, has suffered a good deal from injudicious restoration. (Height 5 ft.) (*Capua*.)

64. **NEREID.** A nymph, gracefully holding up her drapery. She is seated on a marine monster. It is a masterpiece of Greek sculpture, sadly damaged by restorations. (Height 4 ft. 6 in.) (*Villa of Lucullus, Posilipo*.)

65. **BACCHUS** seated, and holding out his cantharus to be filled by a figure, of which

scarcely a trace remains. Bas-relief (4 ft. x 3). (*Herculaneum*.)

66. **THE PERSUASION OF HELEN.** A beautiful Greek bas-relief, displaying Alexander or Paris, accompanied by Eros, paying his court to Helen, whom he beckons to follow him. Peitho, the goddess of Persuasion, and Aphrodite, the goddess of Love, assist him in his suit. The expression of indecision on the face of Helen is admirably rendered. (2 ft. x 2 ft.) (*Noia collection*.)

Venus had promised Paris the most beautiful woman in the world for his wife, as a reward for having selected her as the fairest of the goddesses. She accordingly persuaded Helen, the wife of Menelaus, king of Sparta, to desert her husband and to fly with Paris to Troy, an abduction which caused the Trojan war.

67. **CANDELABRUM** in marble, adorned with arabesques and three storks perched on rams' heads. The triangular base is supported by three sphinxes, and the whole is of exquisite workmanship. (Height 8 ft.) (*Farnese*.)

68. (a) **THE "GAETA" VASE**, around which, in bas-relief, Mercury giving the infant Bacchus to the nymph Nisa, who stretches out her arms to take him. These figures are followed by Fauns and Bacchantes, playing on the flute and cymbals. This work belongs to the happiest epoch of Greece. On the upper part of it in Greek—the *Athenian Salpion* made this. (Height 4 ft. 6 in.)

This vase was found at Gaeta, where it was used to moor boats to, as is seen by the marks made by the ropes. Before being taken to the Museum, it was used in the Cathedral of the town as a baptismal font.

(b) **LARGE VAT**, adorned with bas-reliefs of the following divinities: Jupiter, with his eagle; Mars, with lance and girdle; Apollo, with the lyre; Æsculapius, with his staff and serpent; Bacchus, with thyrsus and cantharus; Hercules, with his club; and Mercury, with his caduceus. (Height 3 ft. 6 in.; diameter 3 ft.) (*Farnese*.)

69. **CICERO** (B.C. 106). A bust showing a remarkable mole on the left cheek. (Height 21 in.) (*Farnese*.)

70. **DEMOSTHENES** (B.C. 385). A fine bust, with a realistic expression on the lips

indicating the defect of speech from which he suffered. (Height 1 ft. 8 in.) (*Herculaneum.*)

71. **MARCUS AURELIUS** (A.D. 121). A fine bust, clad in the chlamys. (Height 2 ft. 5 in.) (*Farnese.*)

72. **CARACALLA** (A.D. 188). The frowning expression and thin lips of this expressive bust testify to the relentless cruelty of this savage Emperor. It is a work full of diabolical expression. (Height 2 ft. 5 in.) (*Farnese.*)

73. (a) **JULIUS CÆSAR** (B.C. 100). Colossal

bust. (Height 3 ft.) This is considered one of the most authentic portraits of this Emperor, and was copied by Napoleon III. for the frontispiece of his 'Life of Cæsar.' (*Farnese.*)

(b) **TITUS** (A.D. 40). A colossal bust. (*Rome.*)

This Emperor succeeded Vespasian, after having distinguished himself at the siege of Jerusalem. He was on the throne at the time of the destruction of Pompeii and *Herculaneum*, and came with great energy to the assistance of the suffering population of those towns. He was an excellent Emperor. He died A.D. 81, deeply regretted by the Roman people.

THE LARGE BRONZES.

POMPEII and *Herculaneum* have supplied us with nearly all the high-class specimens of Greek bronze which exist in the world. It is clear that the principal bronzes of this collection were made in a golden age of the art of casting, and it is incontestable that at no subsequent period has the perfection of the ancient Greeks been attained. Pliny tells us that the ancients put gold and silver into their bronze, the metal itself being a mixture of, copper and tin, cast and tempered, and used for a great variety of purposes besides the making of statues. We find every kind of household implement and ornament made of it, and it served to adorn chariots and galleys, as well as to make bracelets and chains for the Roman ladies.

74. (a) **PLATO**. This is reputed the finest bronze head in the world. He looks down as if in meditation, and every detail of the hair and beard has been most elaborately worked out. (Ht. 20 in.) (1759. *Herculaneum.*)

The likeness to the head of our Saviour is often noticed; and when we consider how temperate his life was, and how near his teaching approached to

the Ethics of Christianity, we feel able to account for the similarity of expression between the portrait of the philosopher and the ideal likeness of our Lord. He died B.C. 347.

(b) **ARCHYTAS**. This too is an admirable bust. The head is surrounded by a turban, the badge of great philosophers. (Height 20 in.) (1753. *Herculaneum.*)

Archytas was the successor of Pythagoras and an able geometrician. He redeemed his master Plato from the hands of the tyrant Dionysius, and was made governor of Tarentum. He died about 394 B.C.

75. (a) **SENECA**. A head of great merit, and presumably a portrait from life. He was tutor to Nero, who murdered him A.D. 65. (Height 13 in.) (1724. *Herculaneum.*)

(b) **M. CLAUDIUS MARCELLUS**, the unfortunate nephew of Augustus, who died in his twentieth year. A very fine passage in the sixth *Æneid* (v. 883) was written in praise of him. (Height 16 in.) (1754. *Herculaneum.*)

76. **SILENUS**. A very famous statuette of the inebriate tutor of Bacchus. He is crowned with ivy and clothed in a short tunic, his body

staggers under the influence of drink. The left arm is raised above the head, and a serpent twined round it served to support a vessel of some kind, which is lost to us. The base is inlaid with silver in a design of grapes and vine-leaves. (Height 21 in.) (*Pompeii*.)

77. **NARCISSUS.** This statuette vies with that of the Dancing Faun for the first place among the smaller specimens of this gallery. He is represented naked, and standing up. His feet are covered with elegant sandals, and a roeskin is thrown over his left shoulder. The inclination of his head, and the uplifted finger of his right hand, show that he is represented as listening to the whisperings of the nymph Echo. The eyes are of silver. It was found in 1862, in a small house at Pompeii. (Height 25 in.)

78. **THE DANCING FAUN.** This exquisite statuette combines all the distinguishing features of the purest period of Greek art. The figure is lightly poised on tiptoe, and represents the beau-ideal of grace and easy movement. The hands are uplifted, and the face, full of animation, is in charming harmony with the pose of the body. The head wears a garland of oak-leaves, and the eyes are of silver. Beneath the plinth are the letters P. C. L., which have been rendered "*Pondus centum quinquaginta.*" (Height 32 in.) This statuette gave the name to the "House of the Faun," Pompeii. It was found in the centre of the *impluvium*.

79. **THE SLEEPING FAUN.** This casting represents the personification of placid sleep. Upon the forehead are two diminutive horns, and upon the neck, two glands such as are found upon goats. (Height 5 ft.) (1756. *Herculaneum*.)

80. **THE DRUNKEN FAUN.** He is stretched on a half-empty wine-skin, and leans against a rock. He snaps the fingers of his right hand, and his whole pose is that of rollicking inebriety. Like the Sleeping Faun, he has small horns and glands. The statue is in excellent preservation, though the body has

been slightly flattened. (Life size.) (1764. *Herculaneum*.)

81. **MERCURY IN REPOSE.** This is esteemed the finest bronze statue extant. The herald of the gods is seated on Mount Ida, reposing after a long flight, and awaiting further orders. The bronze seems almost to breathe, so vividly does it convey the impression of panting. The feet are winged, and the whole composition is esteemed unique for grace of form and power of expression. (Height 5 ft.) (1758. *Herculaneum*.)

82. **BACCHUS AND AMPELUS.** A small group of great beauty representing a young man and a boy, naked, and crowned with laurel. (Height 2 ft. 9 in.) (*House of Pansa, Pompeii*.)

83. **MARCUS CALATORIVS.** Statue of a Roman magistrate, which bore the inscription, "*To M. Calatorius, son of Quartio, the citizens and inhabitants contributing the money.*" (1743. *Herculaneum*.)

84. **MAMMIUS MAXIMUS.** He wears the toga. Upon the plinth was the following inscription: "*To Lucius Mammius Maximus, Augustal, the inhabitants and the Municipality contributing the money.*" (1743. *Herculaneum*.)

This Mammius erected at his own cost statues to Livia, to Germanicus, to Antonia the mother, and to Agrippina the wife of Claudius, which leads one to infer that he lived in the reign of Claudius. He also built the market. His father, Lucius Mammius, was Decurion at Nuceria.

85. **AUGUSTUS AS JUPITER.** A colossal statue. He holds a long spear in his right hand, and in his left the thunderbolts of Jove. (1714. *Herculaneum*.)

86. **APOLLO** holding the lyre and the plectrum. The eyes and the strings of the lyre were of silver. (Height 2 ft. 6 in.) (*Pompeii*.)

87. **AN ACTRESS.** She is fastening her cloak with a brooch on the right shoulder. A fillet inlaid with silver binds her hair, and her eyes are of enamel. This statue is one of six which decorated the proscenium of the theatre of Herculaneum. (Height 5 ft.)

88. **DISCOBOLUS.** This casting is full of life.

The eyes are of enamel. The body leans forward, and he appears to be watching the quoit which he has just thrown. (Height 3 ft. 9 in.)

This statue was found on a small island in the centre of the *piscina* of a villa at Herculaneum, and hence some good authorities have argued that it was intended to represent a youth in the act of plunging head first into the water.

89. ALEXANDER on horseback. This little equestrian statuette is richly decorated with silver, and is much admired for its movement. He is represented mounted on Bucephalus, without a helmet and in rich armour, raising his sword to slay an enemy. (Height 1 ft. 5 in.) (1761. *Herculaneum*.)

90. A MOUNTED AMAZON. She is dressed in a tunic and helmet, and is raising her lance in her right hand. It is seldom that the Amazons are found represented on horseback, which has given an additional value to this little bronze. (Height 1 ft. 7 in.) (*Hero*.)

91. APOLLO drawing his bow. (Height 5 ft.)

This statue was found in a well in the forum of Pompeii in 1817, where it had been thrown by thieves who had tried to carry it away on the night of the destruction. They succeeded in wrenching off one arm and one leg, which were found with their skeletons near the city wall in 1818.

92. DIANA drawing the bow. In perfect preservation. (Height 10 in.) (1747. *Herculaneum*.)

93. VICTORY. A charming statuette poised upon a globe, and having a jewelled bracelet on the left arm. The wings and the waving garment are especially well executed. (Height 1 ft. 3 in.) (*Pompeii*.)

94. FORTUNE on the Globe. A statuette, like the former, remarkable for its elegant pose and the graceful execution of the drapery. Her neck is adorned with an elegant silver necklace. (Height 14 in.) (*Herculaneum*.)

95. ABUNDANCE. A statuette of great merit.

She is wrapped in a cloak, and wears on her head the lotus bud, an attribute of Isis. In her right hand she holds the horn of abundance, and in her left the rudder, an attribute usual to her. The base is decorated with a pretty design of foliage in silver. (Height 1 ft. 6 in.) (*Herculaneum*.)

96. THE ANGLER. A seated statue for a fountain. In his left hand he holds a basket in which was found a small bronze fish. His eye is fixed upon the point of his rod, showing that he knew this secret of the gentle craft. (Height 1 ft. 8 in.) (*Pompeii*.)

97. TWO GAZELLES. Life size and of excellent execution. (Height to shoulder, 2 ft.) (*Herculaneum*.)

98. COLOSSAL HEAD OF A HORSE. Presented to the Museum by the Santangelo family. This is one of the finest specimens of spirited colossal castings; was cast, no doubt, just as we see it, and never formed part of a complete horse. (Height 5 ft. 4 in.)

An attempt has been made to show that this head belonged to the colossal horse, emblem of Naples, which stood in the *Piazza del Duomo*, and was supposed to cure other horses of diseases.

This latter horse was, however, broken up by Cardinal *Filomarino* to put an end to this superstition, and the metal was used for casting the Cathedral bell.

99. BRONZE HORSE. (Life size, 15 hands.) This fine horse formed one of the team attached to Nero's quadriga which was found at a short distance from the Herculaneum theatre. The following inscription, which was compiled by the Abbé Mazzocchi, may be read in Latin on the pedestal: "*Of this splendid bronze quadriga with its horses, broken to atoms and dispersed, I alone remain, thanks to the King who joined together the six hundred fragments into which, like the limbs of Absyrtus, Vesuvius had rent me.*"

GLASS AND TERRA-COTTA.

THE collection of glass and terra-cotta from Pompeii is very large and varied, and the resemblance of the specimens to our own articles of domestic use makes it an especially interesting department. As might naturally be expected, the Naples Museum is very rich in Roman glass and terra-cotta, and the excavations at Pompeii are bringing new specimens to light every day. The prismatic colours, and bright iridescence on the glass, is the result of centuries of burial, for no doubt this glass when new was as transparent as our own. The Greeks and Romans got glass-making from Egypt, and the pictures on the tomb of Beni Hassan show every detail of the Egyptian manufacture, at a period probably three thousand years before the time of Christ.

Pottery, on the other hand, appears to be much more ancient, and much more universal, than glass. The history of the rudest nations may be gathered from their earthenware, which though easily broken is not easily destroyed, and therefore occupies a most important place in the annals of Archæology.

It will be seen that the Romans used terra-cotta very extensively, and lavished ornamentation upon it, and it is interesting to note that some terra-cotta found in England in 1883, and exhibited in the Anglo-Roman department of the British Museum, so closely resembles the ware found at Pompeii in colour, form, and design, that it might well have been turned out by the same artificer.

100. AMPHORA of blue glass, found in the *Street of the Tombs*, near the house of *Frugi*, Pompeii. It was full of human ashes. This priceless specimen is covered with a bas-relief

in white glass cut like a cameo, and representing in the midst of incomparably graceful arabesques the Genii of the Vintage. Some are occupied in gathering grapes, others are playing with their companions. Among the groups are two beautiful Fauns' heads, from the brows of which spring vines which encircle the whole body of the vase. Below is a superb bas-relief of animals. The precision of the workmanship, the correctness of the drawing, and the elegance of the composition, give this vase the highest importance. (Height 1 ft.)

It is of the same material as the *Portland vase* which is exhibited in the Gem-room of the British Museum. The *Portland vase* is of purer style and much more severe design, and represents legends of Peleus and Thetis; but it is worth observing how similar the Eros on the *Portland vase* is to some of the Genii on the blue Amphora. It is possible they were by the same artist, as the one was found at Rome and the other at Pompeii.

101. VASES used in funeral rites. (*a, e, f*) Lachrymatories or tear bottles, to collect the tears of the mourners, and to be placed on the breast of the corpse. (*b, c, d, h, i*) Amphoræ, (*g, k, l*) glass cinerary urns of the Roman period, still containing ashes of the dead.

102. GLASS AND TERRA-COTTA VESSELS for household purposes. (*a*) A terra-cotta oil cruet in a leaden stand. (*b, c, d*) Glass cups and a saucer. (*e*) Jar for perfume. (*f*) A terra-cotta strainer. (*g*) A funnel. (*h, i*) Bottles. (*l, m, n*) Glass tumblers.

103. Terra-cotta cups richly decorated.

104. Two similar cups. (*Pompeii*.)

These cups were used for drinking, as is known by the fact that a similar cup has been found bearing the inscription, "*Bibe, amice de meo*," "Drink, friend, of my wine."

THE GEMS.

THERE are few departments of archæology more interesting than the history of jewelry. A taste for personal adornment is found in the lowest tribes of the human race, and as surely as a race has progressed, so surely has its jewelry progressed with it. We can trace the precious metals through all the pages of the Bible, from the signet which Judah gave to Tamar to the costly stones of the Apocalypse; and the ornaments exhibited in the collection of the Naples Museum are striking as showing how this particular art had developed hand in hand with Greek culture and Greek taste.

In our age, jewelry has ceased to be artistic, and has become, like everything else we have, more or less mechanical, and this makes it the more interesting to look back upon a time when artists carried out their own designs, and the skilful engraver and goldsmith was the designer of his own handiwork.

105. CUP OF ORIENTAL SARDONYX, known as the *Tazza Farnese*. The intrinsic value of this *tazza* is inestimable, and its artistic merit renders it unique. It is said to have been found at Rome in the *Mausoleum of Hadrian*, now called the *Castello di Sant' Angelo*; but it seems more probable that it was found in the ruins of Hadrian's villa by a soldier, who gave it to the Duke Charles of Bourbon when he was besieging Rome. Unfortunately, prior to its reaching the Farnese Collection, a hole was bored in the centre, that a foot might be fitted to it. (Diameter 8 inches; depth 2 in.)

This incomparable relic has been the subject of many discussions among *savants*, and articles have been published about it by Maffei, Winckelmann, and others.

It is the only known cameo of its size which presents a composition on each side. On the outer part is a magnificent Medusa's head, which covers it completely; and on the inside are eight figures in relief, which stand out against the dark background.

Archæologists are not agreed as to their explanation of the subject. The interpretation which seems to us the most probable is that of Comm. Quaranta, who explains it as *Ptolemy Philadelphus consecrating the harvest festival instituted by Alexander the Great, after the foundation of Alexandria*.

Egypt is represented by the Sphinx, at whose right sits Isis holding an ear of corn. The old man in the upper section, with his back against a fig-tree, is probably the Nile, holding an empty cornucopia, the symbol of great rivers; and below the Nile hover two youths, who personify the Etesian winds, whose breath arrests the course of the Nile and fertilises Egypt.

The two nymphs seated on the right, one holding an empty horn and the other a cup, are *Nymphs of the Nile*, protectresses of Egypt.

And finally the figure which occupies the centre of the composition is one of the *Ptolemies*, with the attributes of Horus-Apollo, a chief Egyptian divinity and son of Isis, holding an hydraulic instrument for measuring the inundation of the Nile, and a dagger.

106. CAMEOS. (a) *Onyx*. Dædalus fitting wings to Icarus, with two women looking on, probably Pasiphaë and Diana Dictynna, representing the Cretan city. (b) *Intaglio in cornelian*. Ajax; and Cassandra clinging to the Palladium. (c) *Intaglio in cornelian*. Apollo

with the signs of the zodiac. (*d*) *Onyx Cameo*. Iole asleep on the club of Hercules. (*e*) *Agate*. A fragment representing the Farnese bull. (*f*) *Intaglio Amethyst*. Diana the huntress, by Apollonius—a gem of great celebrity. (*g*) *Oriental Onyx*. Sculptor chiselling a vase. (*h*) Fine high relief of Jupiter Serapis. (*i*) *Agate*. Fine head of Medusa.

107. *Onyx*. Jupiter overwhelming the Titans—bearing the inscription ΑΘΗΝΙΩΝ—an exquisite gem.

108. *Oriental Onyx*. (*a*) Silenus seated. (*b*) Silenus seated by Cupid, who is playing the Pan-pipes.

109. (*a*) *Sardonyx*. Dancing Faun—a fragment. (*b*) *Oriental Onyx*. Faun bearing Bacchus: a fine cameo.

110. (*a*) Earring of gold representing a segment of an apple. (*b*) Safety brooch in gold, richly decorated and ending in a ram's head. (*c*) Earring of gold in the form

of a Pan-pipe. (*d*) Bracelet formed of linked hemispheres. (*e*) Bracelet in the form of two horns ending in lions' heads, connected by a small chain. (*f*) Necklace of gold lace with elegant pendants. (*Pompeii*.)

111. Gold bracelet in the form of a serpent. This is the largest that has as yet been found in Pompeii. It weighs one pound (*House of the Faun*.) Another serpentine bracelet—rings—earrings with pearl pendants, a hair-pin surmounted by a genius.

112. (*a*) Silver drinking-cup. (*b*) Silver mortar. (Height, 5 in.) Both are decorated with exquisite sprays of foliage. (*Pompeii*.)

113. Silver vase for sacrifice, in the shape of a chalice, adorned with bas-reliefs of genii of Bacchus. This vase has a lining to prevent sediment from resting in the concavities. (*Pompeii*.)

Silver cup with bas-relief representing Minerva, fully armed, on a chariot drawn by two horses. (*Pompeii*.)

THE SMALL BRONZES.

We present to our readers several plates illustrating this department of the Naples Museum, because no other museum in the world is so rich as this one in the everyday articles of domestic use among the Romans, and also because the specimens are of a kind not readily photographed, and it is difficult to take away a memento of them without the purchase of such a work as ours. The specimens in the Museum are some thirteen thousand in number, but among these there are numerous examples of the same stamp, though there are hardly any actual duplicates. These articles were all hand-made, and not

sent out by the hundred dozen from large manufacturing establishments, as our household chattels are in the present day. The consequence of this is that the most ordinary articles of household use were stamped with an artistic merit—an intrinsic individuality which it would never be worth while to obtain in our day even if we could attain to it; and however much schools of art may do to improve our artificers and better our designs—and they will doubtless do very much indeed—they can never get over the difficulty that the artistic merit of a design must certainly vanish when it is applied by a purely mechanical medium,

and repeated over and over again either by machinery, or by artisans who become in course of time little better than machines.

114. THE CANDELABRUM OF DIOMEDE. This beautiful work of art is formed of a decorated Corinthian column bearing on the obverse a tragic mask, and on the reverse a "*bucranium*," or bull's skull. Four branches issue from the top of the column, from which four handsome double-wick lamps hang by four-stranded chains. These lamps were not found with the candelabrum, and do not belong to it, but they are of fine workmanship, and there can be no doubt that some such lamps hung on it originally, many similar examples having been found in the excavations. The lamp decorated with the head of an elephant and suspended by two dolphins is unique. Standing upon the left angle of the base, upon the elaborate clusters of vine-leaves inlaid in silver, we observe a fine group composed of Acratus (a genius of Bacchus) mounted on a panther, the *rhyton* in his hand, and opposite to him a small altar upon which burns the sacred fire. (Height 4 ft. 1. in.) (*House of Diomede, Pompeii.*)

115. DOUBLE LAMP, representing Cupid holding a lamp like a comic mask, and a lamp-hook. Beside him, on a bronze column, another lamp in the shape of a human head with Mercury's winged cap for a lid; the flame issued from the mouth. (*Herculaneum.*)

116(a). TREBLE-WICK LAMP surmounted by a youth wearing a Phrygian cap, who dances gracefully, and holds in his hand a chain from which a lamp-hook is suspended. (*Herculaneum.*)

(b). DOUBLE-WICK LAMP of ornate design of vine-leaves and sprays, surmounted by a Silenus. (*Pompeii.*)

117(a). LAMP adapted to be hung or carried, fitted with a chain to carry the extinguisher. A mouse is represented as gnawing the wick, and this creature being sacred to Vulcan, it has been argued that this lamp hung before his shrine. (*Pompeii.*)

(b). TREBLE-WICK HANGING LAMP. The chains of this lamp are beautifully worked in a

double plait; a third chain holds the stopper of the reservoir. This lamp is adorned with three heads issuing from garlands. (*Theatre of Herculaneum.*)

(c). CIRCULAR LANTERN, glazed with talc, bearing the inscription "*Tiburti Catus.*," perhaps the name of the maker. (Height 1 ft.) (*Herculaneum.*)

Figures (*d, e, f*) represent (*d*) pliers used for raising the wick, (*e*) a lamp-hook, and (*f*) an extinguisher formed of a small hemisphere with a curved handle. (*Pompeii.*)

118. SACRIFICIAL TRIPOD, of beautiful execution. Its three lion-footed legs are capped by a seated Sphinx, and adorned with beautiful arabesques, and bearded heads of Jupiter Ammon. The legs are braced together by elegant sprays of lotus, and centre in the conventional device of the pensile lotus bud, an emblem which probably came from India to Egypt, and from thence, with the worship of Isis, to Italy. The basin is adorned with festoons and "*bucrania*," emblems which remind us that it was intended to receive the blood of sacrifices. (Height 3 ft. Side of tripod 21½ in. Height of basin 3½ in.)

This tripod is usually called the tripod of the temple of Isis, and no doubt it was consecrated to the worship of that goddess, but it was, in fact, found in a private house at Herculaneum.

119(a). BISELLIUM. A bronze seat, adorned with superb ornamentation. The obverse is decorated with two finely executed horses' heads, and two human heads with beards. The reverse bears the heads of two swans and two Medusæ. (3 ft. 4 in. × 1 ft. 4 in.) (*Pompeii.*)

The right of using this seat was granted as a mark of honour to distinguished persons by the magistrates and people in provincial towns.

(b). CURULE CHAIR, made to fold, with remains of gilding still discernible. It was originally decorated with ivory carvings, which are exhibited in the Museum. The ivory was so much damaged that it has been replaced by wood. (Height 16 in.; width 22 in.) (*Pompeii.*)

The *sella curulis* was the ancient Roman emblem of the kingly power, but under the republic the privilege of its use was extended to high officials. It was displayed on all great occasions, notably in the circus and the theatre, the statue of the

reigning Emperor being often placed upon it; and it was the seat of the Prætor when he administered justice. The legs of the specimen before us are of bronze, but originally they were made of ivory, of which we see a survival in their shape which resembles an elephant's tusk. (See Smith, 'Dict. of Ant.,' *Sella Curulis*.) (Pompeii.)

120. (a) *BISELLIUM* adorned with the heads of asses and of men, and elegant designs (c) in silver and red mastic. The reverse (b) is decorated with the heads of swans and two masks. (Height 23 in.; length 3 ft. 6 in.) (Pompeii.)

It has been conjectured that this specimen is not a *bisellium* but a *pulvinar*, a seat or couch used at the *lectisternia*, festivals of great importance in Roman times, when the gods were placed upon the *pulvinar*, as if they partook of the sacrifice.

(d). Folding tripod with movable basin for sacrificial purposes. (Height 1 ft. 9 in.) (Pompeii.)

121. (a) *COUCH* found in the dining-room of the house of Vibius at Pompeii, along with two other similar ones, which leads to the inference that they were *triclinia* for use at meals, and not beds as has been generally asserted. It is decorated with bronze genii in relief, and handsome inlaid work in silver and copper, and is set up on four legs with a rectangular base. Figures (b, c, d) give details of the ornamentation. The frame was of walnut wood. (Height 18 in.; length 7 ft. 7 in.; width 4 ft.) (Pompeii.)

122. *STRONG BOX* made of iron, its obverse is adorned with bronze nails, and two busts of Diana in relief; between them the head of a wild boar. Beneath, two genii of Bacchus and the mask of a Bacchante. The elegant handle at the top served to raise the lid of this beautiful safe. (Height 36 in.; length 41 in.; width 23 in.) Found with the couches in the house of Vibius, Pompeii.

123. *DOOR FURNITURE*. (a, b) Two hinges constructed on the same principle as modern ones; (c) socket for the pivot of a swing door. (d) Key of a very complicated nature hanging by a chain. (e) Lion-headed door-ring. (f) Door-ring representing a fine head of Medusa with eyes and teeth in silver; (g) hook to fasten back a door; (h i) door keys, the latter richly inlaid with silver and found with the skeletons in the cellar of Diomedes's house; (l) the bolt of

a lock; (m) a bolt; (n) lock-plate and key; (o) hook for a door; (r) a bronze nail. (Pompeii.)

124. *SADDLERY*. (a) Bit similar to a modern one. (b, c) Modifications of the nose-band still in use in Naples. (d) Ornament of brow-band. (e) Ornament of breast-plate, inlaid with designs in silver. (f) Ornament for breast-plate. (g) A buckle. (h) Ornament of breast-strap still bearing the threads which originally attached it to the leather. (i) A stirrup. (?) Great doubt exists as to this specimen, since neither the paintings nor the mosaics ever show a stirrup, and it is never mentioned by the ancient writers. (j) A curb-chain. (k) A spur. (Pompeii.)

125. *MUSICAL INSTRUMENTS*. (a, c) Cattle-bells. (b) Bronze gong (Diam. 10 in.), with its striker hanging by a chain beside it. It has a beautiful tone. (d) Cymbals. (e, f) *Sistrum* bearing a group of Romulus and Remus sucking the wolf. This was a bronze rattle used in the worship of Isis. (g, h) Flageolets. These were the most important of Roman musical instruments, and were used on occasions of all kinds in the temples, the games, and at funerals.

Cantabat fanis, cantabat tibia ludis,
Cantabat mæstis, tibia funeribus.

Ov. Fast. vi. 679.

(i) Fragment of an instrument in bronze and ivory, thought to be part of a bagpipe. It was found in the barracks. (j, k) Fragments of two trumpets. (Pompeii.)

126. *CHECKS FOR THEATRES &c.* (a to m) Thirteen ivory checks, thought to have been used for admission to the theatres, the birds (i and m) are of terra-cotta, and are supposed to have given admission to the upper seats; (n) a knucklebone; (o) a die exactly similar to our own; (p) a die intended to be loaded that it might always throw alike. (q, r) Swivel hooks. (s) Netting needle. (t) Stylus for writing on the waxed tablets. The pointed end served for writing and the blunt end for effacing what was written. (v) Bronze pen in the shape of a modern one. (Length 5 in.) (y) Reed pen found near a papyrus in Herculaneum. (u) Bronze octagonal inkstand found in a tomb at Terlizzi near Ruvo. Martorelli, who has written upon it, thinks it belonged to an astronomer of the

time of Trajan. It is adorned with seven figures, inlaid with silver, representing the divinities which preside over the seven days of the week; namely, Apollo, Diana, Mars, Mercury, Jupiter, Venus, and Saturn. (Height $1\frac{1}{2}$ in.; diam. $1\frac{1}{2}$ in.) (x) Double ink-stand. (z) Ink-stand adorned with pretty silver sprays. (*Pompeii*.)

127. LADY'S TOILET ARTICLES. (a, c, e, h) Pins for securing the hair made in bone and surmounted by pretty designs. (b) Ear-picker. (d) Mirror made of metal. (g) Bronze comb; (i, l, k) ivory combs. (f) Alabaster vase for perfume; (j) bronze ointment vase, hung by chains wrought in a double plait. (n, p) Small ivory pots for cosmetics; (o) small glass pot found with the "rouge" in it, which it still contains. (*Pompeii*.)

128. BATHING UTENSILS. (a, b) Two strigils with busts of Diana and Hercules on the handles. The strigil was used after the vapour bath or gymnastic exercises, to scrape off the perspiration and the ointments with which the body was habitually rubbed at such times. (c) Pot for containing ointment. (d) Small ladle for drawing out the ointment. (e) *Patera* in which the ointments were mixed; (f) vase for the same purpose. (i) Bronze bath similar to those of our day, with four handles, and a plug-hole to let off the water. (Length 5 ft. 8 in.) (*Pompeii*.)

We are indebted for our description of the Surgical instruments to Dr. Barringer of Naples, and Dr. Ferdut of Paris.

129. SURGICAL INSTRUMENTS. (a) Actual cautery. (b) A bivalvular *speculum* working on a central pivot. It has been the model of modern specula. (Length 6 in.; maximum dilatation 3 in.) (c) Scissors with a spring, like shears. (d) A male catheter made in the same form that was re-invented in the last century by the celebrated French surgeon J. L. Petit. It is open at one end and closed at the other. At the closed end is an eye, as in the modern instrument. (Length $10\frac{1}{2}$ in.) (e) A bronze hook with elegant handle. (f) An injection probe, with eight small holes arranged like wreaths, as in the best modern

instruments. The other end was no doubt fitted with a syringe. (*Pompeii*.)

(g) POMPEIAN FORCEPS, formed of two branches crossing and working on a pivot. Each branch is fitted with an engine-turned handle, and a spoon-shaped blade. The length of the handles gives great power to the operator. (Length $8\frac{1}{2}$ in.; dilatation $4\frac{1}{2}$ in.) (h) Forceps. (i) Cupping instrument of bronze. (j) Medicine box with medicines. (*House of the Surgeon, Pompeii*.)

130. SURGICAL INSTRUMENTS—(continued).

(k) Spatula for mixing ointments. (l) Lancet for bleeding. (m) Fleam for bleeding horses. (n) Forceps. (o) Digitated forceps, with name of maker. (p) Trocar for tapping in dropsical cases, with a hole at the top for the passage of the liquid. (q) Small spoon with bone handle ending in the head of a ram. (r) Female catheter. (s) Bistoury or surgical knife; the blade oxidised, and the handle in bronze. (t) Trivalvular speculum; an instrument which has been very much discussed by archæologists and professional men generally. It is composed of three valves, standing at right angles to the rest of the instrument, and jointly dependent on one another in the expansion transmitted only to one of them. By turning the screw, one valve is drawn nearer to the operator, and this forces the other two to open in a sidelong direction. The instrument can be held by the two curved handles with the left hand, while the right hand turns the screw. (Length $8\frac{1}{2}$ inches; widest expansion of the valves $1\frac{1}{2}$ inches.) (u) A spatula. (v) A case of surgical instruments. (*Pompeii*.)

131. ARMOUR. This armour is highly decorated, and was only used for processions and shows. (a, b) Gauntlets. (c) Epaulette. (d, d) Greaves. (e) Cuirass inlaid with silver, and adorned with heads of Medusa. (f) A belt. (g) A plate showing the whole design of the belt. (*Pompeii and Herculaneum*.)

132. ARMOUR, &c. (a, b) Two helmets with visor. (c) Circular shield with head of Medusa, and an olive garland inlaid with silver.

(d) Quiver with arrows. (e) Dagger in sheath, the handle adorned with a fine eagle's head. (f, f, f, f) Four lances of different shapes. (g, g, g) Three battle-axes. (h) Leaden sling-bolt, with inscription *FR*. This is one of many found on the battle field of Cannæ. (i) Bronze axe-head without a handle, to which a cord was fastened, by which it could be slung and then withdrawn by the striker. (l) Bronze collar, meant to be worn by a slave, bearing the inscription, "*Servus sum tene quia fugio.*" "I am a slave, arrest me because I am escaping." (m) Stocks made of iron found in the barracks at Pompeii, with the skeletons of four men fixed in them, who were thus buried alive when the city was destroyed. The stocks were nailed to the floor of the gaol, so that the prisoners were obliged to remain stretched on the ground. (Length 8 ft.) It was probably in such stocks as these that Paul and Silas were secured at Philippi. (Acts xvi. 24.) (*Pompeii and Herculaneum.*)

133. AGRICULTURAL AND MECHANICAL IMPLEMENTS. (a) A spade. (b, b, b) Hoes. (c, c) Heavy rake. (d) A pitchfork. (e) Clipping shears. (f) Reaping-hook. (g) Scythe. (h) A pruning knife. (i) An axe. (j) A plane. (k) A saw. (l) A mallet. (m, m, m, m) Chisels. (n) Mason's trowel. (o) Smith's pincers. (p) Hard chisel. (q, s) Stone-mason's chisels. (r) Soldering iron. (t) An anvil. (u) A lever. (v) A claw.

134. STEELYARDS, WEIGHTS, COMPASSES, &c. (a) Compasses. (c) Proportional compasses. (b) A weight in the shape of a pig, marked *P.C.* (100 lbs.). (d) A plummet. (e) A linear measure. (f) Steelyard graduated from *I* to *VIII* on the one side, and from *X* to *XXXIII* on the other, the pan being supported by very elegant chains, and the weight representing a Satyr. (g) A Steelyard with hooks to hang the object to be weighed. (h) Leaden weights bearing the inscription *EME HABEBIS*, "Buy, and you shall have." (i) Liquid measure for oil, with an olive on the handle. (j) An ingenious machine for weighing liquids, which were put into the pan, and the equilibrium was adjusted by means of weights fastened to the ring

beneath, and by shifting the position of the hook-chain along the graduated slot in the handle. (k) Large weight in the shape of a knucklebone, for weighing meat. (l) Round weight in the form of a cheese. (m) A pair of scales. (n) A measure for grain, with triangular cross-pieces to determine the capacity of the measure. (*Pompeii.*)

135(a). KITCHENER or BRAZIER in the shape of a quadrangular fortress with four towers at the angles. In the centre is a pan, in which the embers were laid, the fire being surrounded by a jacket of water contained in the square conduit which forms the battlements, and is furnished with a tap. (Height 12 in. × 25 broad.) (*Herculaneum.*)

(b) ECONOMIC KITCHENER, consisting of a covered cylindrical boiler, communicating with a hollow semicircle, provided with a tap to draw off the hot water. The fire within the semicircle heated the boiler, and the three swans upon it are constructed to carry a trivet. (Height of boiler 18 in.; diameter 7 in. Brazier 18 in. square.) (*Stabie.*)

136. MILK JUG of beautiful shape. The two goats on the edge seem to indicate the use for which this jug was intended. (*Pompeii.*)

137. BRONZE VASES. (a) Urn with two handles and lions' feet. Inside, a vertical cylinder for live charcoal, round which lay the hot spiced wine, which was drawn off by a tap in the front, placed high up to prevent the sediment choking it. (b, d) Two small pails. (c) A small jug of elegant design. (e, f) Two libation cups of exquisite workmanship and beautiful forms. (*Pompeii and Herculaneum.*)

138. KITCHEN UTENSILS. (1) Frying-pan. (2) Frame for cooking twenty-nine eggs at once. (3) Frame for four eggs. (4) Stew-pan. Four stock-pots and two saucepans.

139. KITCHEN UTENSILS (*continued*). Shapes for pastry representing (a) A hare. (b) A sucking pig. (c) Half a fowl. (d) A ham. (e) A mould like a shell, with a head of Medusa in the centre. (f) A shell. (g, h) Paste cutters. (i) A spoon. (j) A ladle. (k) A

grater. (l) A bronze knife. (m) A gridiron. (n) A spit. (*Pompeii and Herculaneum.*)

140. **LAVEN** for lustral water, richly adorned with elegant designs and inlaid with silver and red mastic. (Diameter 2 ft. 10 in.) In this laver was found a whisk for sprinkling the holy water. (*Temple of Isis, Pompeii.*)

141. **BRONZE STOVE** of cylindrical shape and beautiful workmanship. It stands on three lions' feet, and has four handles, of which two are fastened to the sides by models of human hands. On the upper part are two handles, each formed of two wrestlers, whose exertions are portrayed with wonderful realism. The

lid is surmounted by a Cupid astride on a dolphin, holding a lyre in his right hand. The upper part of this stove forms a boiler, which communicates with the fire-bars beneath, which are hollow. The comic masks at the back of the stove form uptakes for the fire, while the one over the stove door communicates with the boiler, and may once have been furnished with a tap. (Height 3 ft. 6 in.; diameter 14 in.) (*Pompeii.*)

142. **PAIL** richly embossed and inlaid with silver. The two handles fall back, and form a rim to the pail. On one of the handles is the inscription "Corneliae S. Chelidonis." (Height 16 in.; diameter at rim 14½ in.) (*Herculaneum.*)

ITALO-GREEK VASES.

The Naples Museum contains a collection of something over four thousand vases, found in ancient tombs in the neighbourhood of the Old Greek colonies, and dating from the period when this part of Italy was called "Magna Græcia." Some of these vases were brought from Greece, but by far the greater number were made in Italy several centuries before the destruction of Pompeii. They are divisible into five great periods, namely, the Archaic, the Panathenaic, the Grand, the Transition, and the Decadence, and they date over the four hundred years from B.C. 600 to B.C. 200. It is desirable to remark that these vases are commonly but erroneously called "*Etruscan.*" The Etruscans made no painted vases at all that deserve the name, whereas the Greeks excelled in this branch of art, and produced exquisite models decorated with highly artistic designs and varnished with a skill that we have never been able to equal. The method of painting them was as follows. When the vase came from the lathe it was covered with a coat of red paint. The ornaments were then drawn in black, and afterwards the figures were de-

lineated with a stylus. The black background was then painted in, and the finishing touches put in by the artist before the final baking.

Many of them when found contained ashes of the dead and jewelry, but the majority were empty.

We give two plates showing the forms of the types most usually found, and others illustrating the most celebrated vases of the collection.

143 and 144. These two plates show the various forms of Italo-Greek vases, and will be very useful to students of this branch of Archaeology. These vases are generally known in commerce and in books by their Italian names.

143. (a) *A nodi*, that is having a knot in the handles; (b) *a tromba*, the neck and mouth being trumpet shaped; (c) *a colonnette*, from the small columns that support the rims. (d) *Amphora*; (e) *a calice*, being in the shape of a chalice; (f) *Urna*, or funeral urn; (g) *rhyton*, in the shape of a horse's head, from which libations were poured through a small hole in the mouth.

These vessels were also used to drink from, as we learn from many frescoes, the vessel being held up in the air and the wine allowed to pour into the mouth of the holder. (*h*) *Lagrimatoio*, (*i*) *prochous*; (*k*) *a prefericulum*; (*l*) *cantharus*; (*m, n, o,*) *pateræ*; and the remainder *balsamarii*, small vessels used for ointments and perfumes.

144. (*a*) *A rotelle*, from the curved tops of the handles; (*b*) *a mascheroni*, from the masks upon the handles; (*c*) *a girelle*, from the globes on the handles; (*d*) *lagna*; (*e*) *Bacchic amphora*; (*f*) *a tre manichi*, because it has three handles. (*g*) *rhyton*; (*h*) *a campana*, because it is of the shape of an inverted bell; (*i*) *balsamario*; (*k*) *Lepaste*; (*l*) *Lekune*; (*m*) *Cyliz*; (*n*) *skyphos*; (*o*) *Askos*; (*p*) *a lamp*; (*q*) *Askos*; (*r*) *cantharus*.

145. RHYTONS of grotesque shapes. The Santangelo collection in the Naples Museum is especially rich in these grotesque specimens. Our plate shows a few of the most celebrated ones. They were found at Nola and in the province of Basilicata.

146. THE VASE OF DARIUS (Transition Period). A colossal vase on a tripod, a *mascheroni*, with sixty figures of exquisite execution. It is one of the few historical vases in the collection, and represents Darius in the centre, seated upon an elegant throne, holding the golden sceptre of the Persian monarchy, and meditating the conquest of Greece. Behind him, a sentry, who was commanded to repeat to him daily, "Remember, O king, to punish the Athenians," and two councillors in earnest conversation. Before him, his prime minister, representing the Persian nation (*ΠΕΡΣΑΙ*), holding up two fingers, and informing the king that the success of the enterprise depends upon two things: first, the goodwill of the provinces; and secondly, the contribution of money. Behind him, two councillors repeating his gesture, and an old pedagogue. In the bottom order, the treasurer, with a dissatisfied countenance, is seated at a table, collecting the contributions from the provinces, which, from the inscription on the tablets, seems to have amounted to eight talents, or £1600.

One province is paying, the others are beg-

ging for more time, while one behind the treasurer brings an offering of gold plate.

The upper order represents Greece backed up by Athena, with *ægis* and shield, who pats her on the back as she introduces her to Zeus, who, with Hera and Artemis, make up the picture on the left. Behind Minerva, Apata (the goddess of craft), with lighted torches, and, (beneath a hermes of Artemis,) the Asiatic provinces of Greece holding a sceptre.

The neck represents the battle. This has been mistaken for a battle of Amazons, but it represents the Greeks fighting the same Persian provinces as are seen at the bottom of the principal picture. Reverse; Greece mounted on Pegasus, crowned by Victory. (Height to top of handles, 4 ft. 6 in.) (*Canosa*.)

147. Side view of the same vase showing the lotus bud ornament, which was so much adopted for decoration in the Transition period of vase making.

148. VASE of the shape technically called *Olla* (Grand period). This beautiful vase represents the festival of the Vinalia, or end of the vintage, a festival answering to our "harvest home." On the left is the priestess Dione about to pour a libation before an image of Bacchus. On the right stands Mainos, and on each side a Bacchante with lighted torches. The ladle by the side of the vase was found inside it, and is similar to the one in the hands of Dione.

On the reverse of the vase are four female figures. The first playing the tibia. The second (*Thalia*) with the Bacchic thyrsus and a lighted torch. The third (*Koreia*) clad in a goat-skin and striking a tambourine, and the fourth a Bacchante with the thyrsus. This vase is alike remarkable for its beautiful design, and its wonderful varnish. (Height 1 ft. 10 in.) (*Nocera dei Pagani*.)

149. OLLA (of the best period of the Transition), representing a gymnasiarch, by name Pylades, with two women.

150. The reverse of the preceding vase; representing Hercules delivering Dejanira from the centaur Nessus in the presence of Oineus. (Found at Nola.)

THE PAPHYRI.



This collection is as interesting as it is unique. It consists of some eighteen hundred charred rolls of papyrus taken from a house at Herculaneum. They were mistaken for charcoal when first found, but it was subsequently discovered that they were books, and the Abbot Piaggi discovered an ingenious plan by which they might be unrolled and read. They are written in Greek or Latin, and consist of about a hundred pages each. Some five hundred have been read, and about a hundred have been published. Nothing of great importance has hitherto been found, but as the research continues, it is hoped that some great literary treasure may yet come to light.

The papyrus is a picturesque reed, which grows in marshy places and on the banks of rivers. It has a long angular stalk, without leaves, ending in a bushy crown of flowers.

It may be seen growing on the banks of the river Anapo, near Syracuse, as well as in parts of Syria, but it has almost entirely disappeared from Egypt, which was its home in ancient times.

The early Egyptians discovered the process by which it might be made into what was to all intents and purposes paper, a word derived directly from the name of the plant. The reed was rolled out, and the strips were joined lengthwise with a paste, which is variously stated to have been made of Nile water, or a decoction of the juice of the papyrus plant itself.

When the scroll was complete it was rolled on a small stick, and hence it obtained its name "*Volumen*," or "roll," a name which we have preserved in the word "*Volume*," as applied to books. The manuscript was written

with a pen made of reed or bronze (see plate 126 (*v*) (*y*)), of the shape of our modern pens, and with ink contained in inkstands made variously of bronze or terra-cotta, some of which were very tastefully decorated (see plate 126 (*u*)).

The writing was in narrow columns, a facsimile of one of which we give in our plate (No. 151). These rolls were usually written upon one side only of the paper. When written on both sides they were called "*Opisthographa*," which became at last a term used colloquially to express a very long work.

The prophet Ezekiel and the Evangelist St. John, writing at an interval of more than six hundred years, both speak of a book written "within and without," alluding no doubt to a papyrus roll of unusual length, and written in an exceptional manner.

When the work was complete, it was rolled upon a stick, tied with a string, and frequently sealed with one or more seals, as was the book in the Revelation of St. John, to which we have already alluded.

It seems probable that the Apocalypse was written within a very few years of the destruction of Herculaneum, and in its original form no doubt closely resembled the Herculanean papyri.

Seven specimens of these charred rolls were presented by the Bourbon Government to the University of Oxford, who sent them over to Naples in 1883 to be deciphered.

151. Facsimile of a portion of a Greek papyrus by *Philodemus*. It treats of liberty of speech, of its utility, and of the different ways of correcting the vices of humanity. (*Herculaneum*.)

MIDDLE AGES.

152. DANTE. A bronze head bearing his name. (Height 1 ft.) This is a work of the 16th century, and is thought to have been cast from a mask of the poet's face taken after death.

153. THE infant Hercules strangling the serpents. This is a fine example of 16th-century work. (Height 3 ft.)

154. Detail drawing of the plinth (8 inches) upon which the above stands, representing the labours of Hercules in bas-relief.

155. Silver plate representing a descent from the Cross, dedicated in 1398 to the Cardinal A. M. Salviati by Annibale Carracci.

156. Life-size cartoon by Raphael, painted for one of the rooms of the Vatican, representing Moses on Sinai hiding his face at the sight of Jehovah. It is composed of small sheets of paper fastened together. (Height 4 ft. 6 in. × 4 ft. 7 in.)

157. GIULIO ROMANO. The Holy Family, with Elisabeth and St. John. This picture is known as the "*Madonna del gatto*." (5 ft. 7 in. × 4 ft.) (*Panel*).

158. RAPHAEL. Holy Family. A very fine example. (Height 4 ft. 2 in. × 3 ft. 7 in.) (*Panel*).

159. RAPHAEL. The Pope Leo X. seated between the Cardinals Luigi di Rossi and Giulio de' Medici. A celebrated picture. (Height 5 ft. 6 in. × 4 ft.) (*Panel*).

160. CORREGGIO. The mystic marriage of Saint Catharine. (Height 10½ in. × 8½ in.) (*Panel*).

161. LEONARDO DA VINCI. The Virgin and Child. Purchased at Rome by Ferdinand the First. (Height 37 in. × 26 in.) (*Panel*).

162. CORREGGIO. The Virgin and Child, known as "*la Zingarella*." (Height 22 in. × 16.) (*Panel*).

163. PARMIGIANINO. The Virgin and Child. (Height 2 ft. 9 in. × 25 in.) (*Canvas*).

164. ANNIBALE CARRACCI. "*La Pietà*." (Height 5 ft. × 5 ft. 2 in.) (*Canvas*).

165. SCHIDONE. Love. (Height 5 ft. × 5 ft. 2 in.) (*Canvas*).

166. TITIAN. Portrait of Philip II. of Spain. (Height 7 ft. 4 in. × 3 ft. 6 in.) (*Canvas*).

Philip II. was wounded by the refusal of Queen Elizabeth to marry him, and was smarting under the loss of many treasure-ships. Actuated by these feelings, and by a strong desire to suppress Protestantism, he equipped the Invincible Armada and a large army to conquer England. The Armada was destroyed by Lord Howard of Effingham, A.D. 1588. Philip was King of Spain in 1586, when the Spanish Viceroy, the Duke D'Ossuna, laid the foundation of the Museum building.

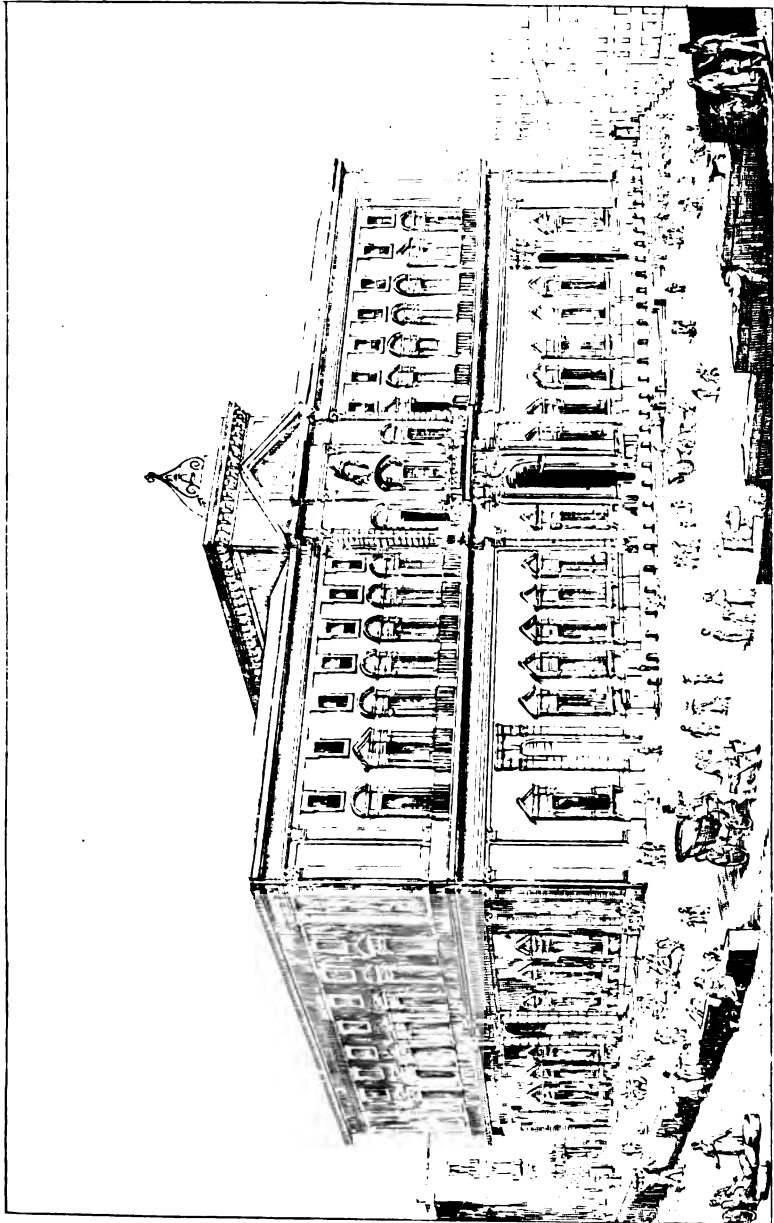
167. TITIAN. A superb life-size picture executed about the year 1545, and representing Jupiter, in the form of a shower of gold, entering the chamber of Danaë. It is justly considered one of Titian's best works. The galleries of Vienna and St. Petersburg both contain a picture of this subject by the same master. (Height 4 ft. × 5 ft. 8 in.) (*Canvas*).

Danaë was daughter of Acrisius, King of Argos, by Eurydice. An oracle having told Acrisius that his daughter's son would put him to death, he confined Danaë in a brazen tower, to which Jupiter obtained access as above explained. Some suppose that the shower of gold indicates a bribe paid to the servants of Acrisius by Prætus to admit him to the tower. Danaë became the mother of Perseus, who slew Medusa, and was one of the great legendary heroes of Greece.

THE END.

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Peinture Murale
TELEPHE NOURRI PAR LA BICHE



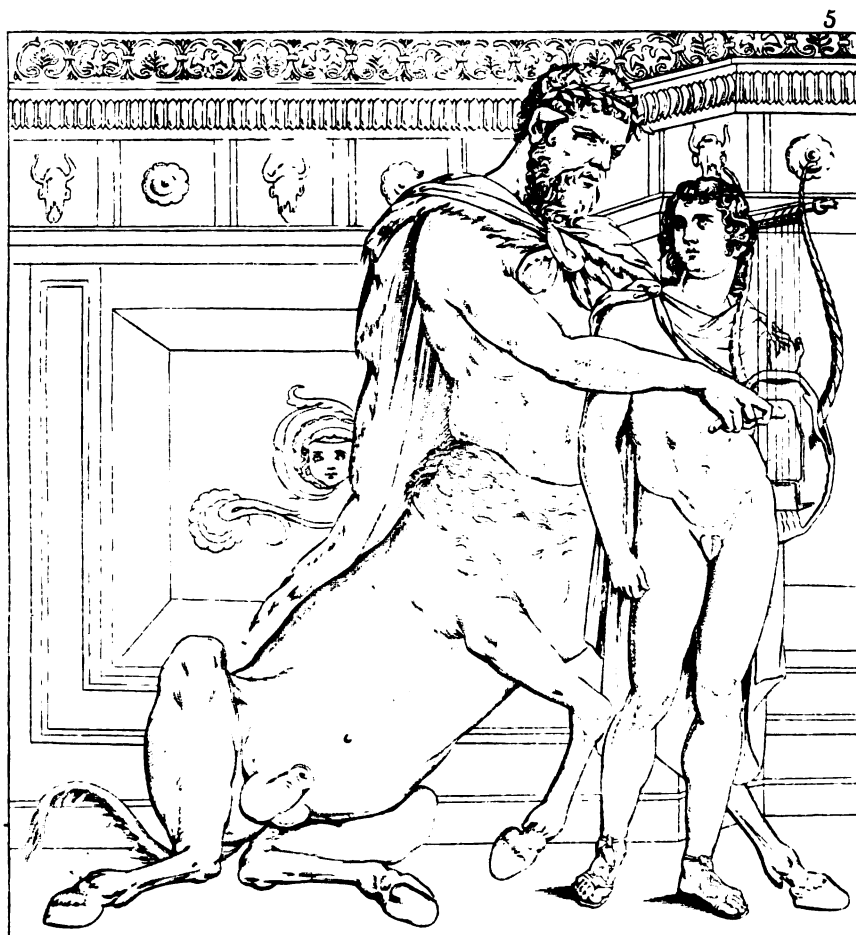
F. Meyer del. 1896

Peinture murale

THÉSÉE DÉLIVRANT LES ENFANTS ATHÉNIENS

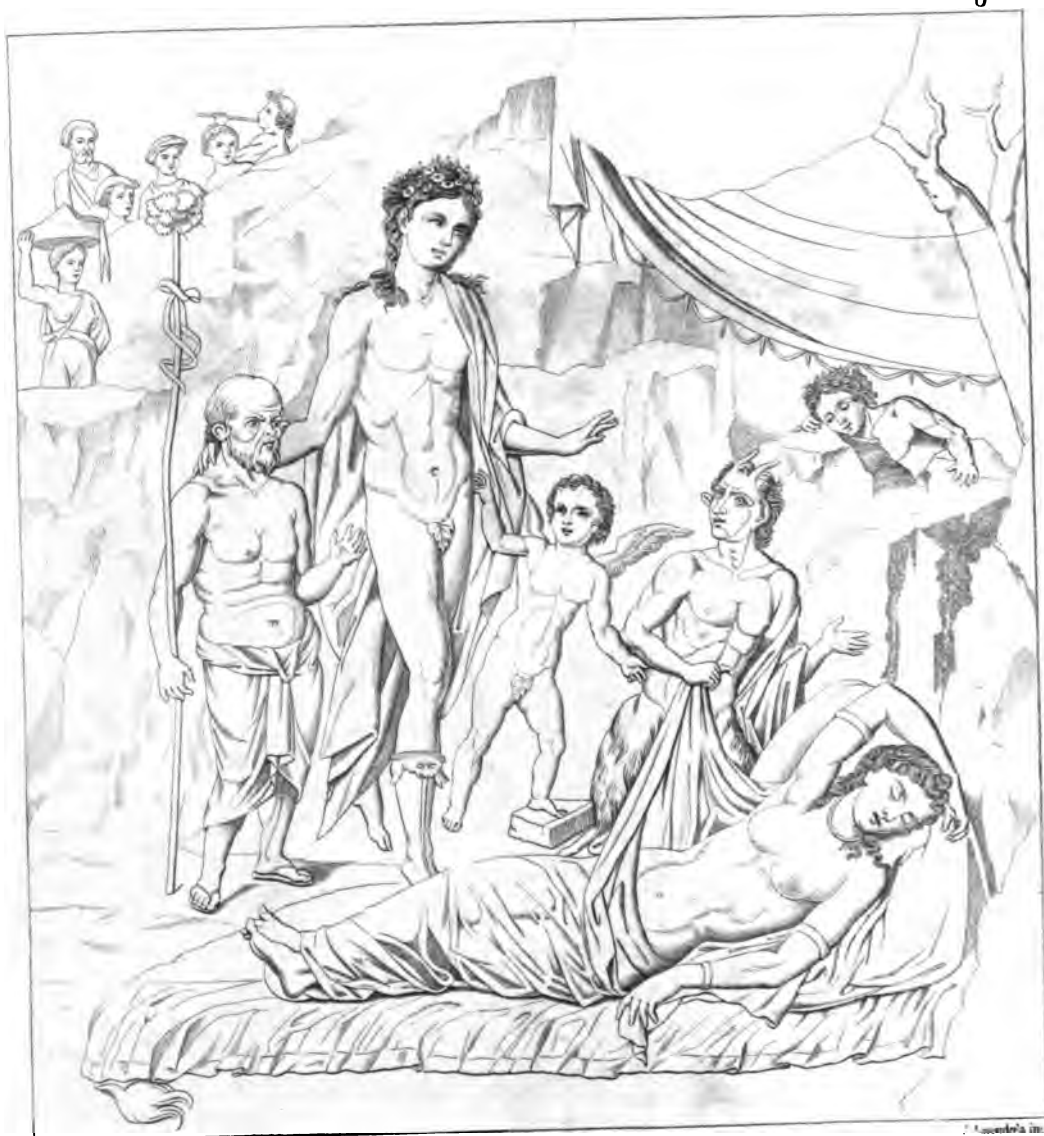


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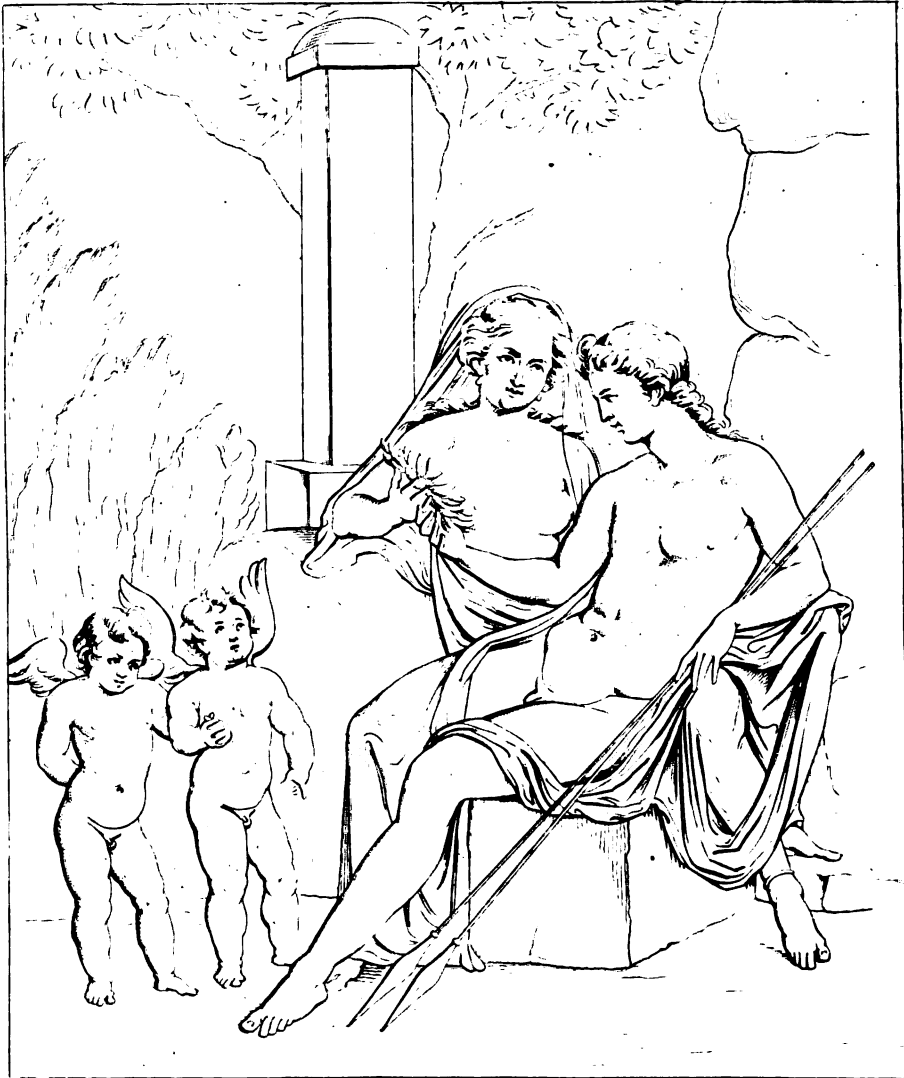
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LA CHARITÉ GRECQUE



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*Peinture murale***LES TROIS PARTIES DU MONDE ANTIQUE**



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P. Amendola inc

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C. Mantovani del.

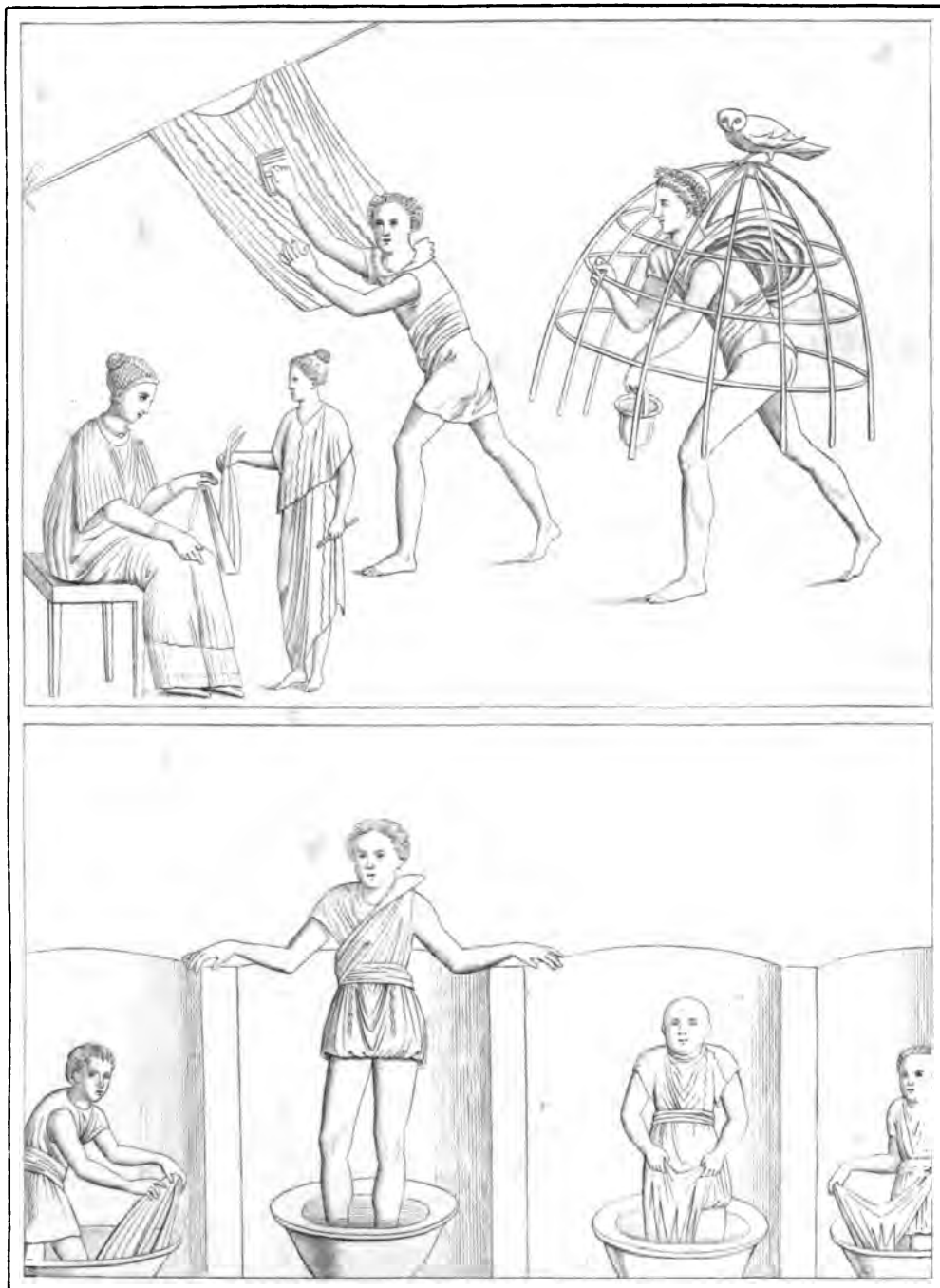
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LÉDA



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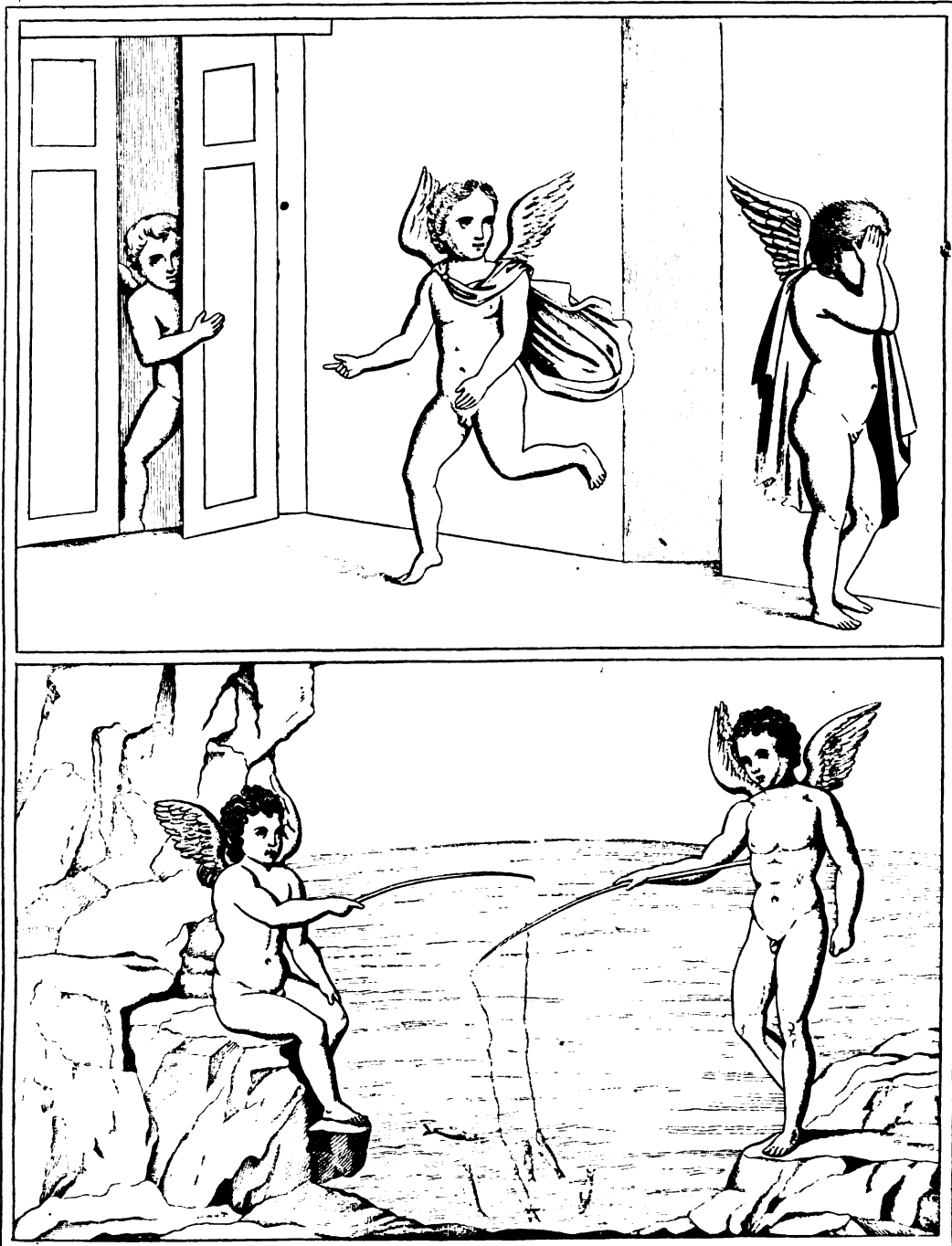
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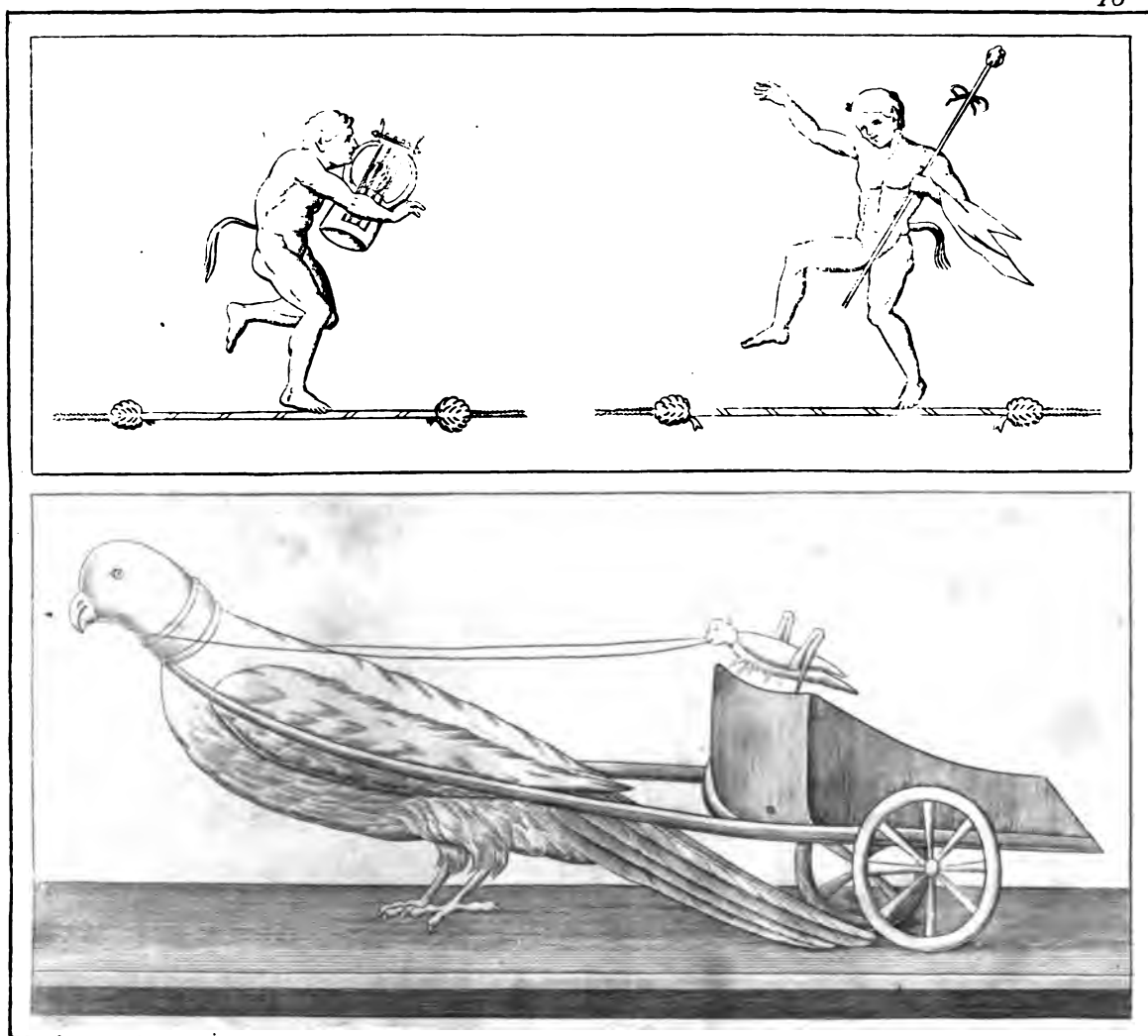
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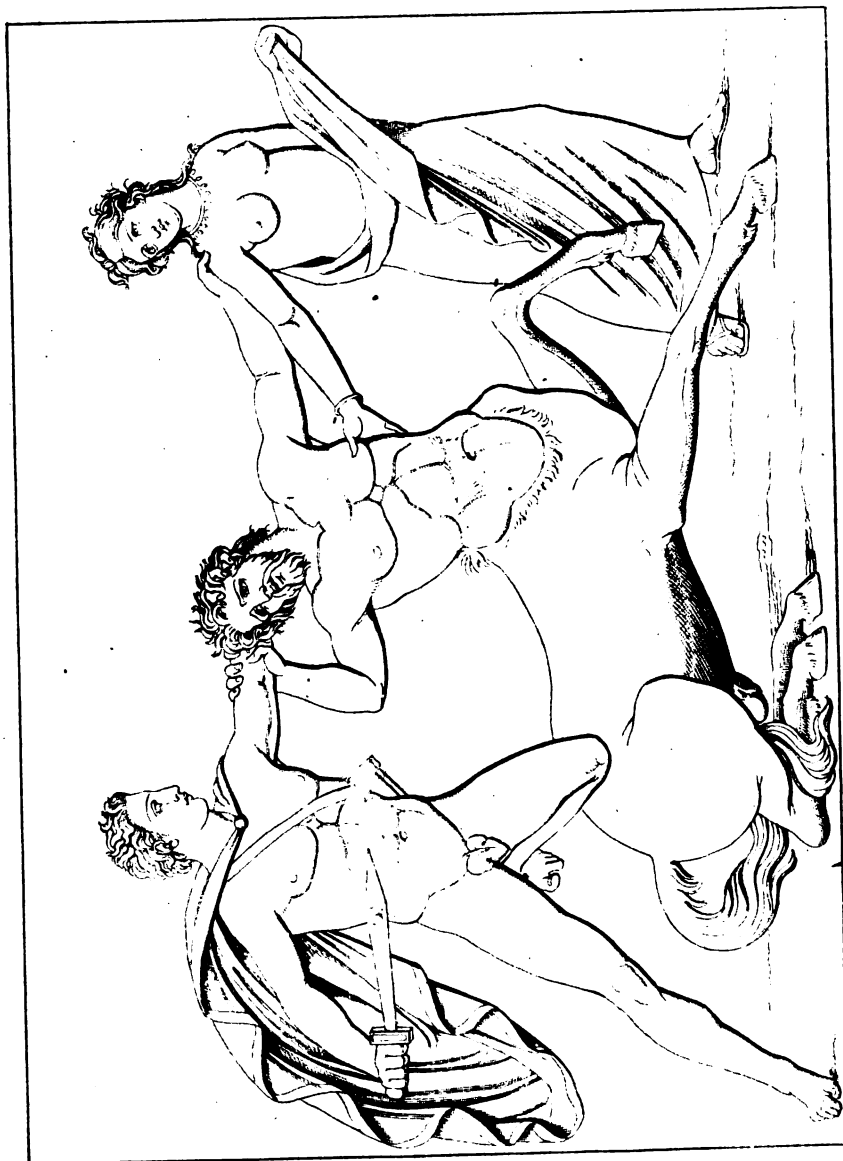


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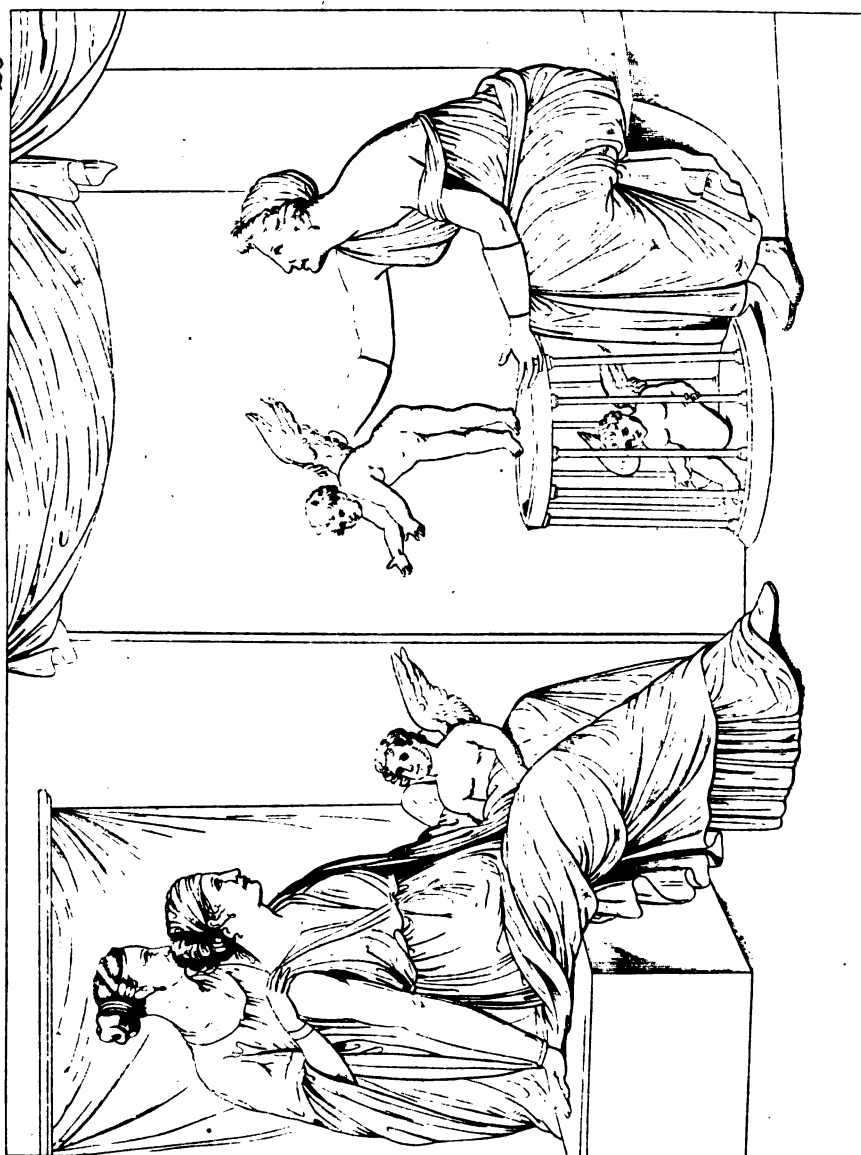
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LES NIOBIDES



Monochrome
THÈSÉE TUANT LE CENTAURE



Monochrome
SCÈNE TRAGIQUE



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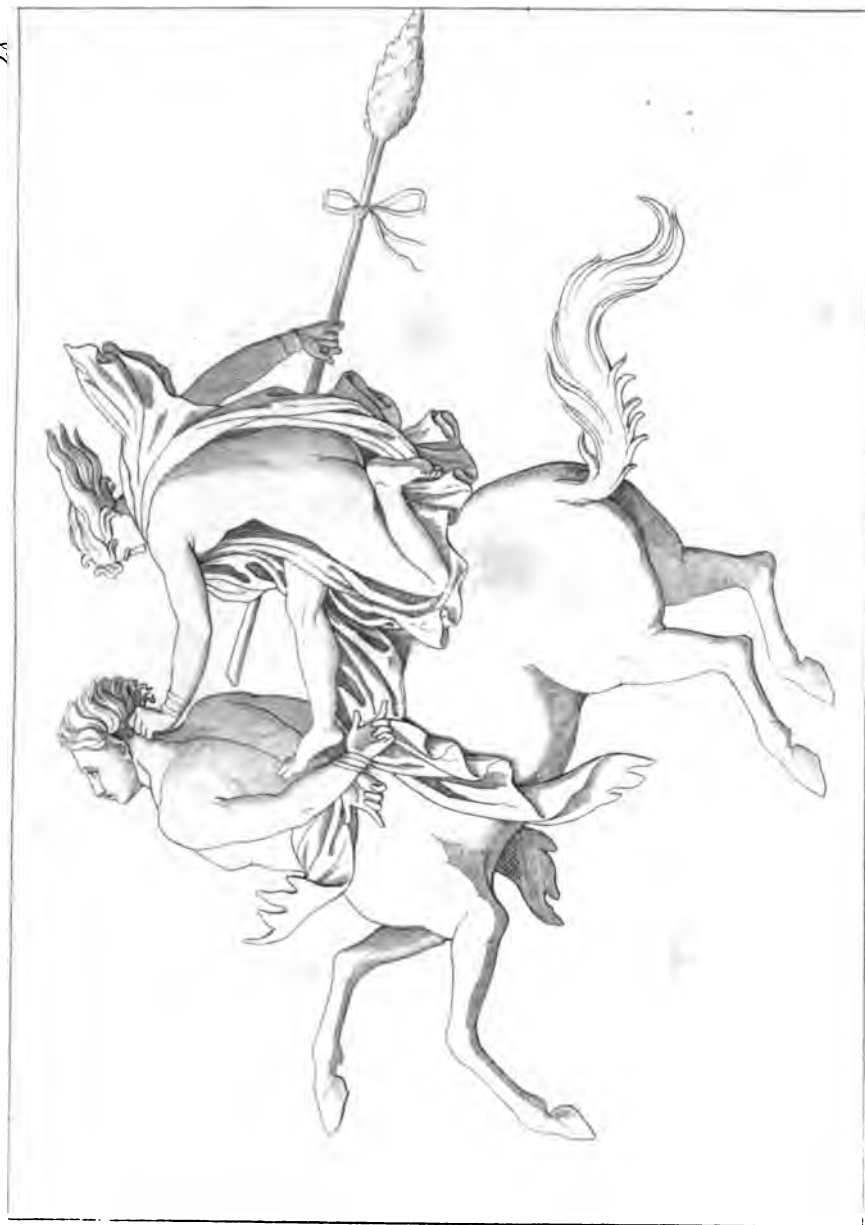
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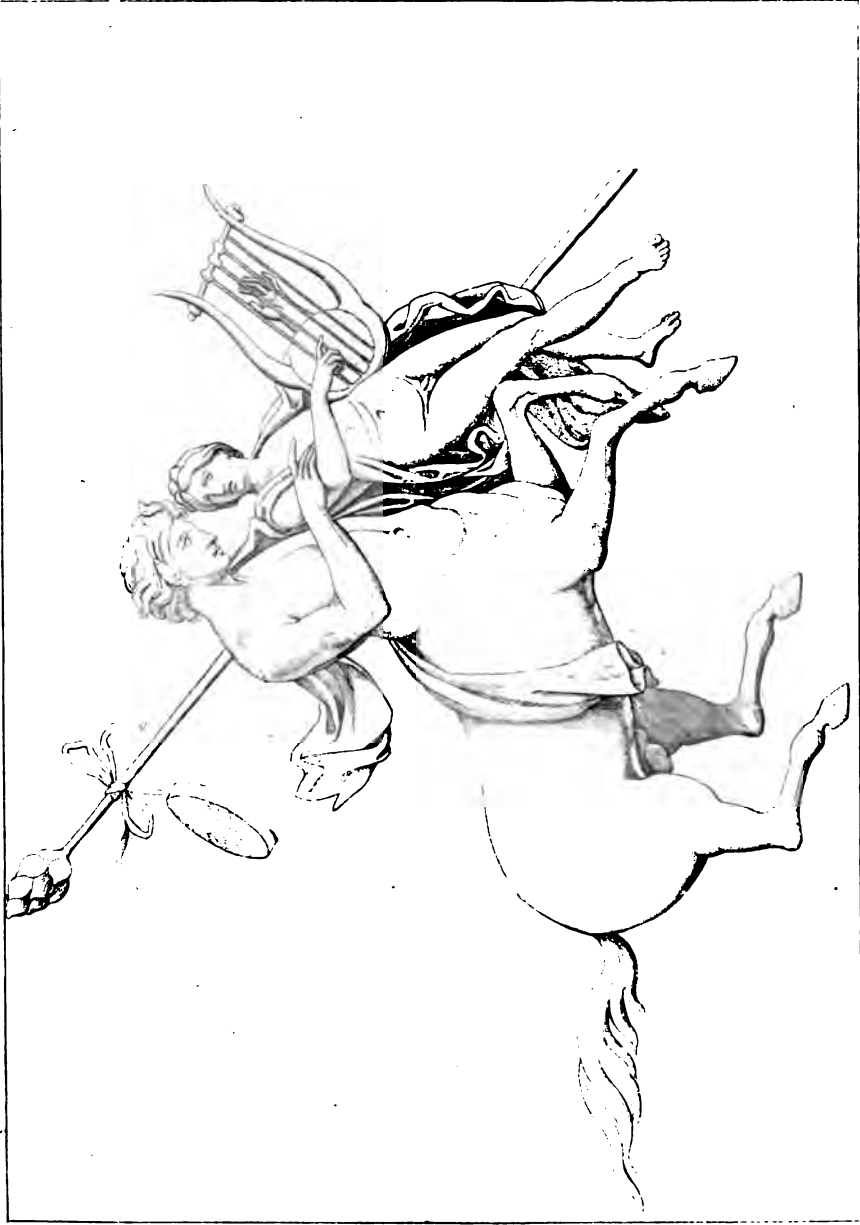
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Pl. 100. 100.

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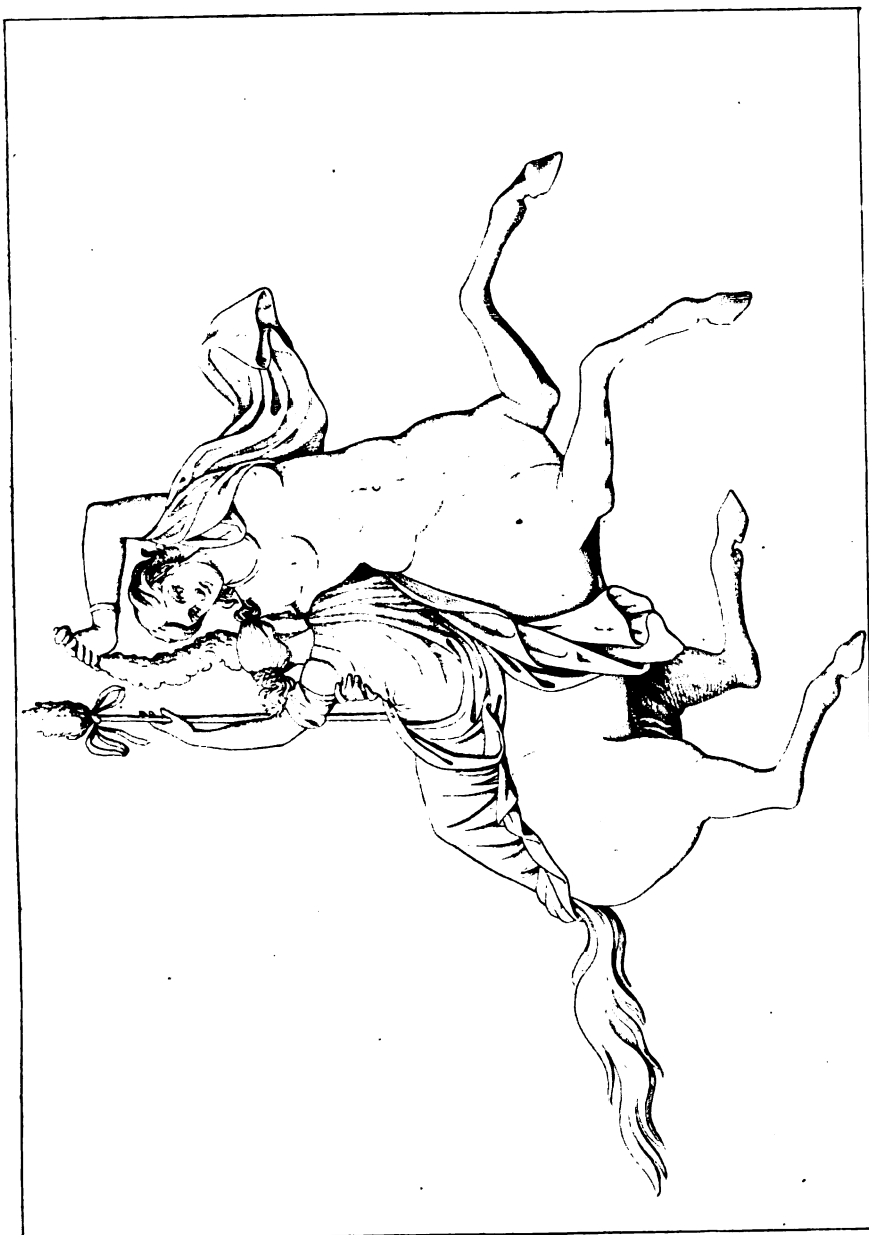


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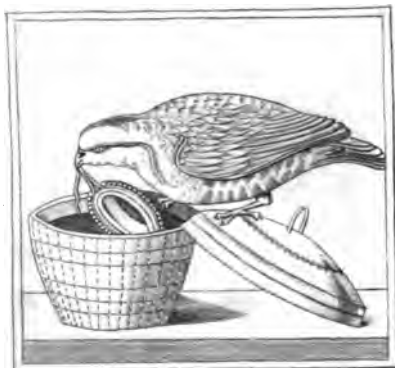
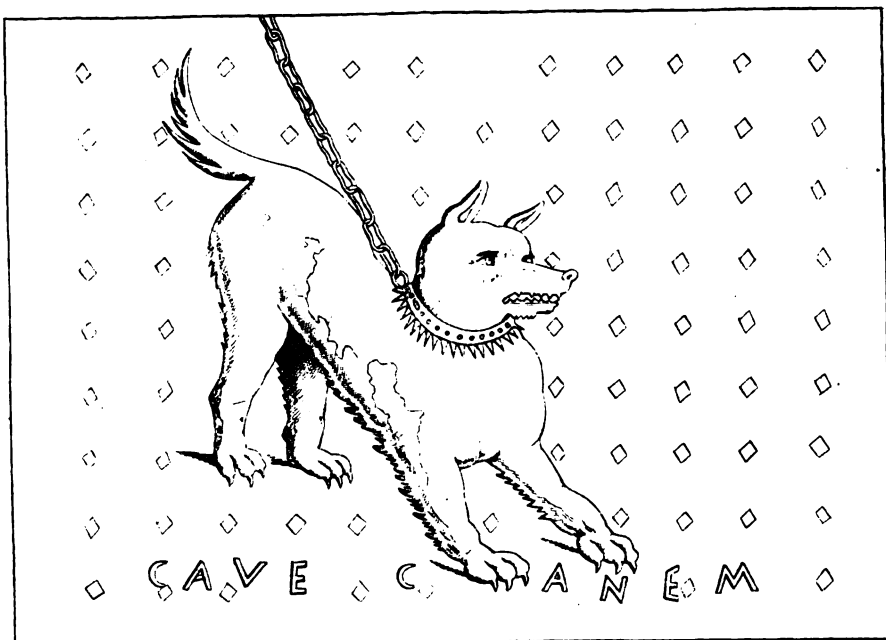
Pharos, 1895, n. 10.

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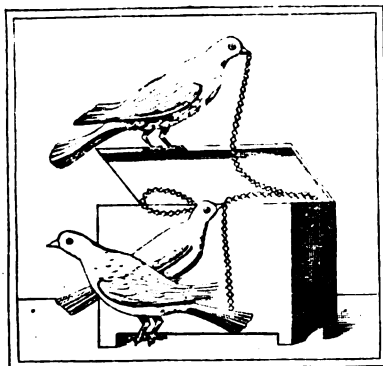


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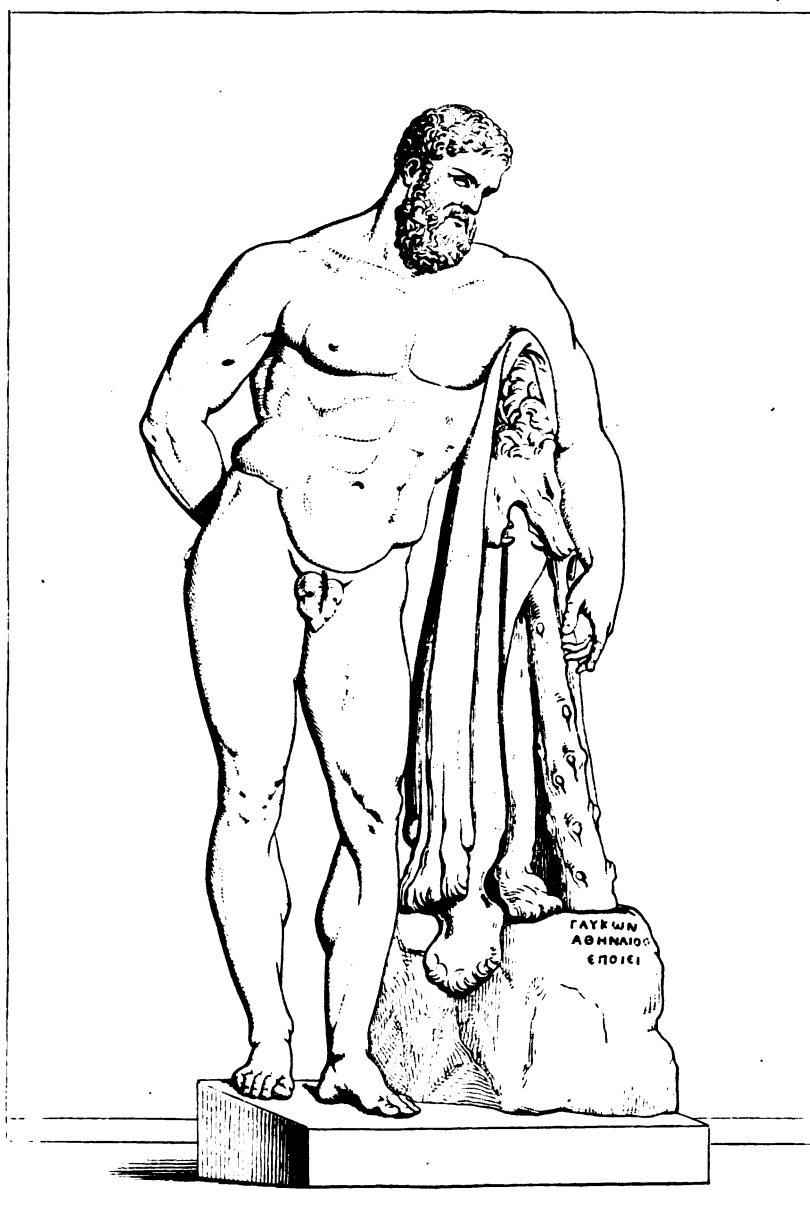


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SEUIL DE LA MAISON DU FAUNE

P. Alexandre la dit et l'écrit.



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LE TAUREAU FARNÈSE



57001 de 1 m.

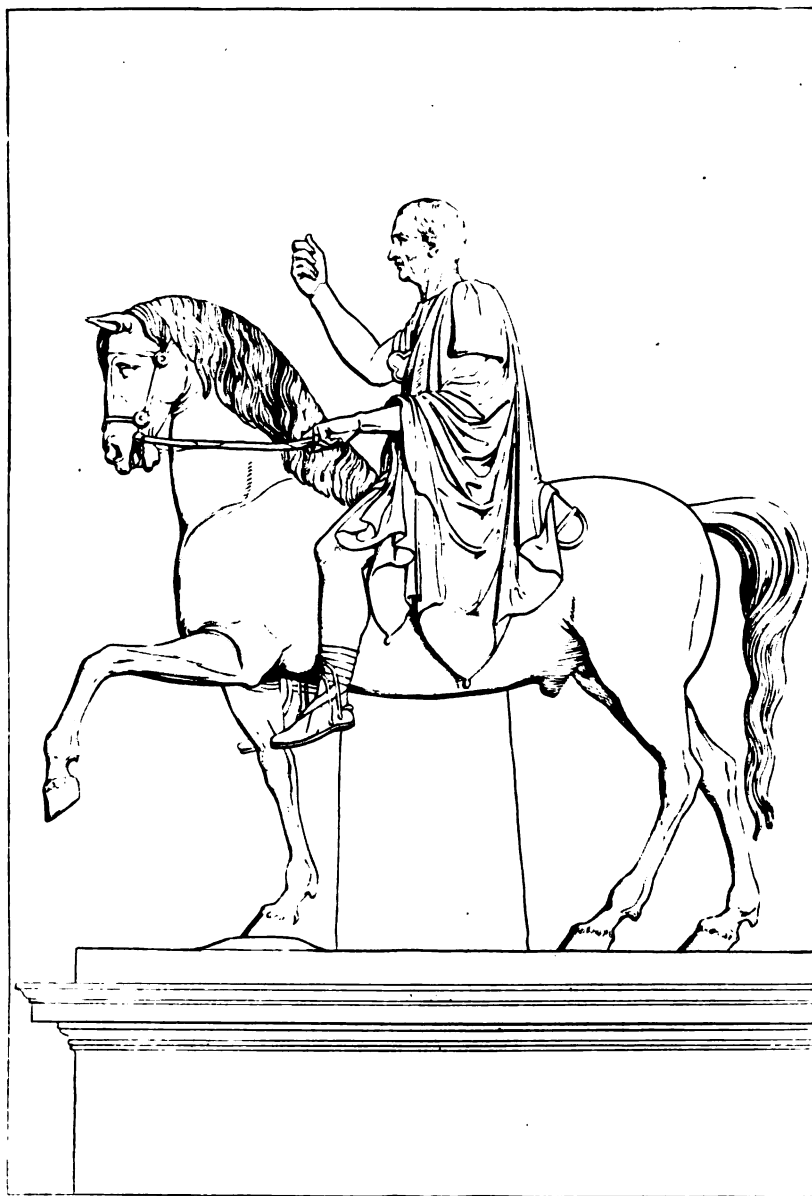
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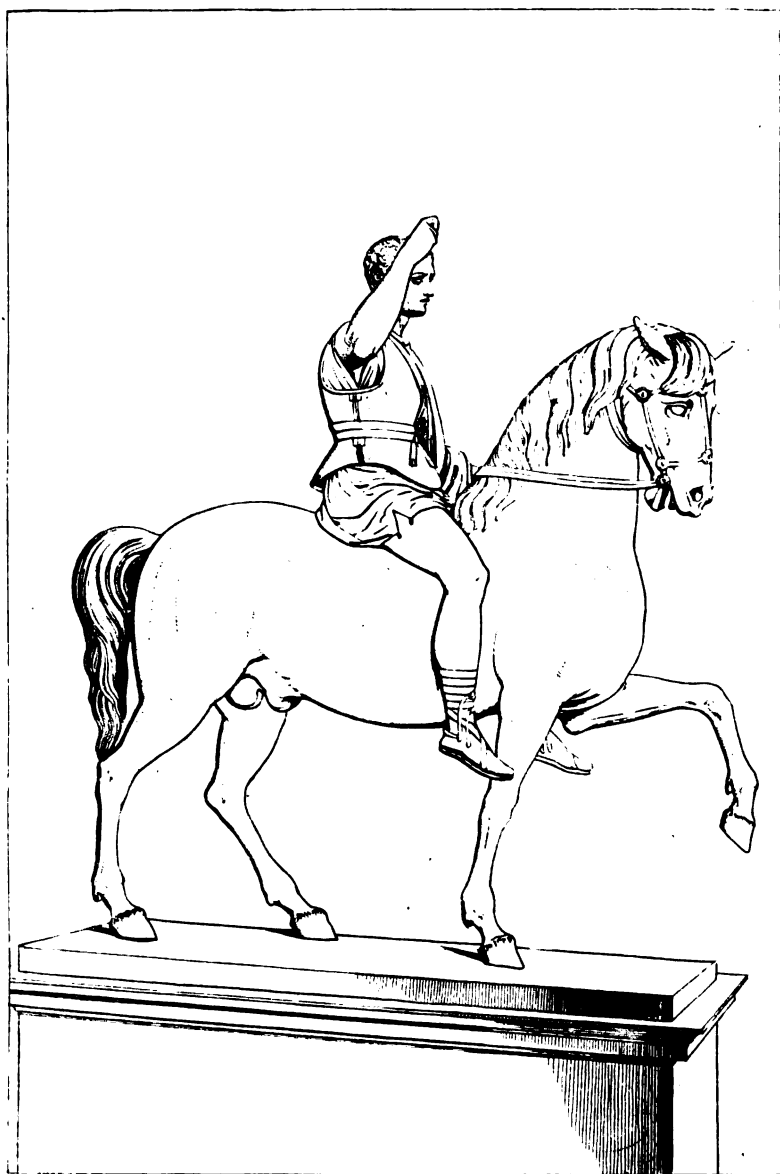
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e Harbre
FLORA FARNÈSE



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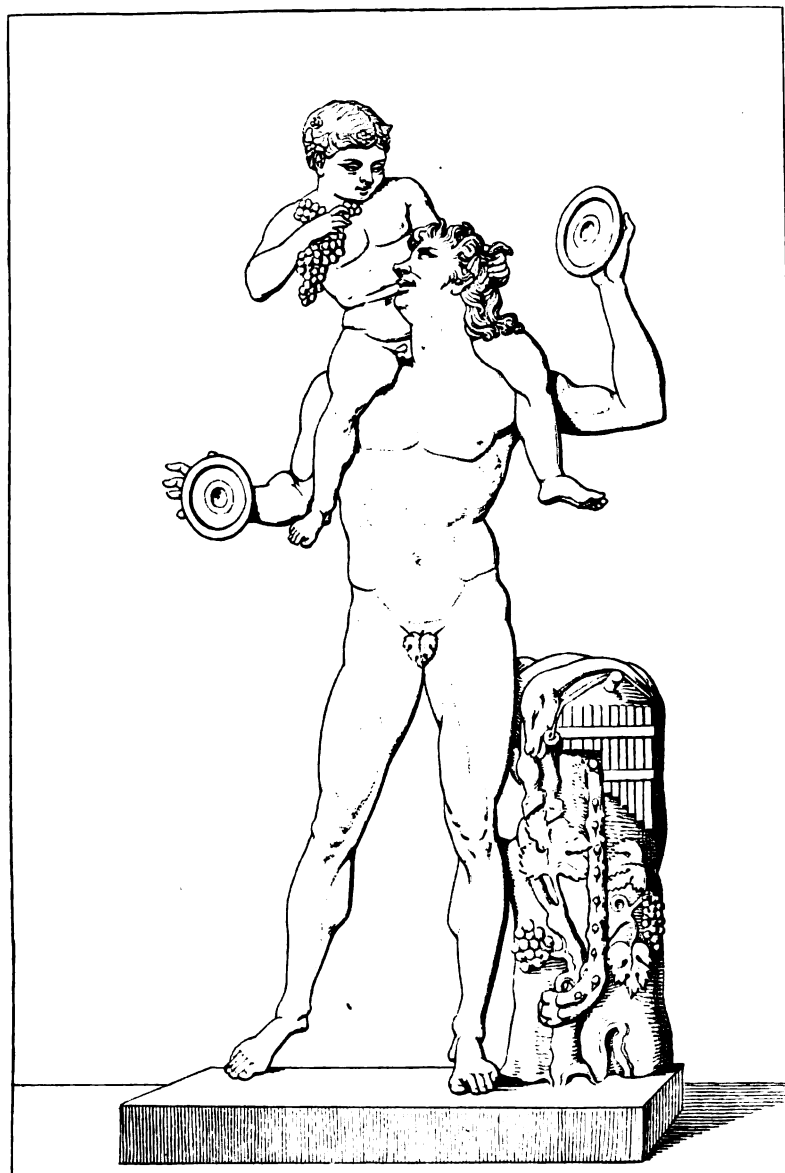
F. Morel, sculpteur.

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VENUS VICTORIEUSE



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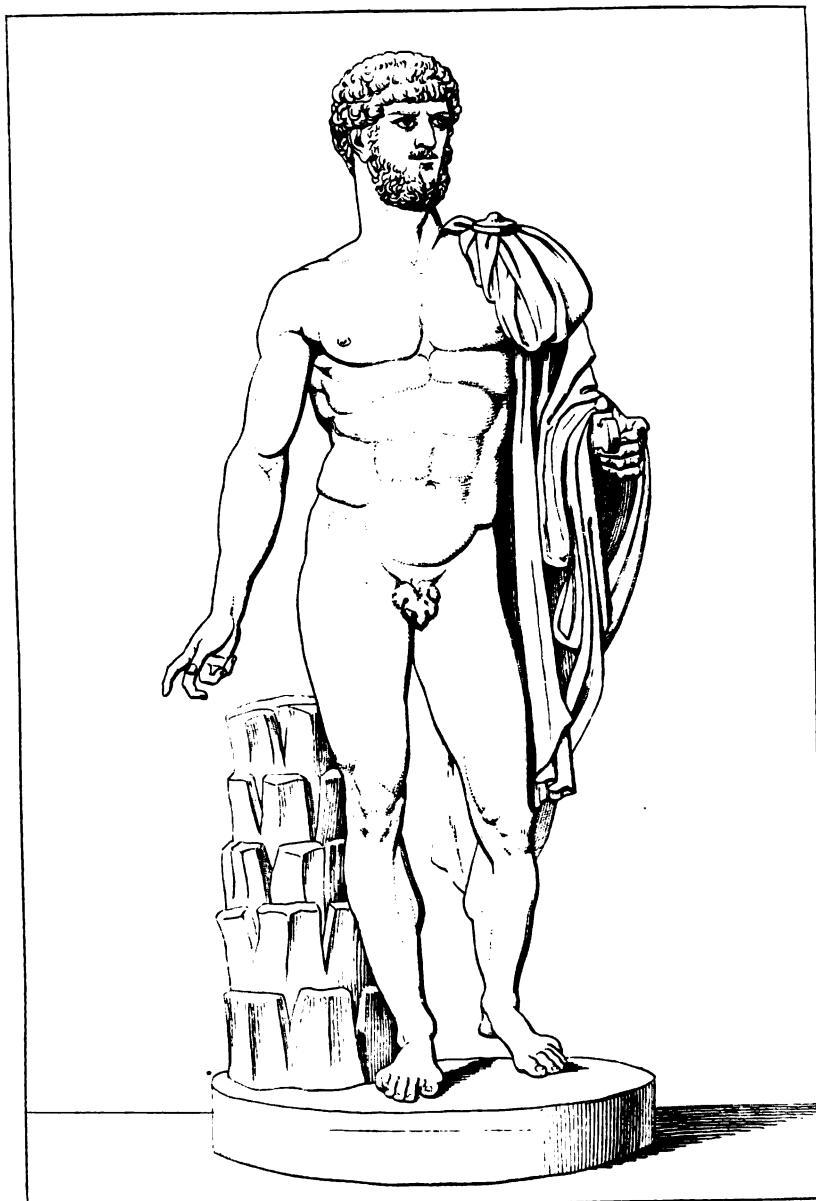
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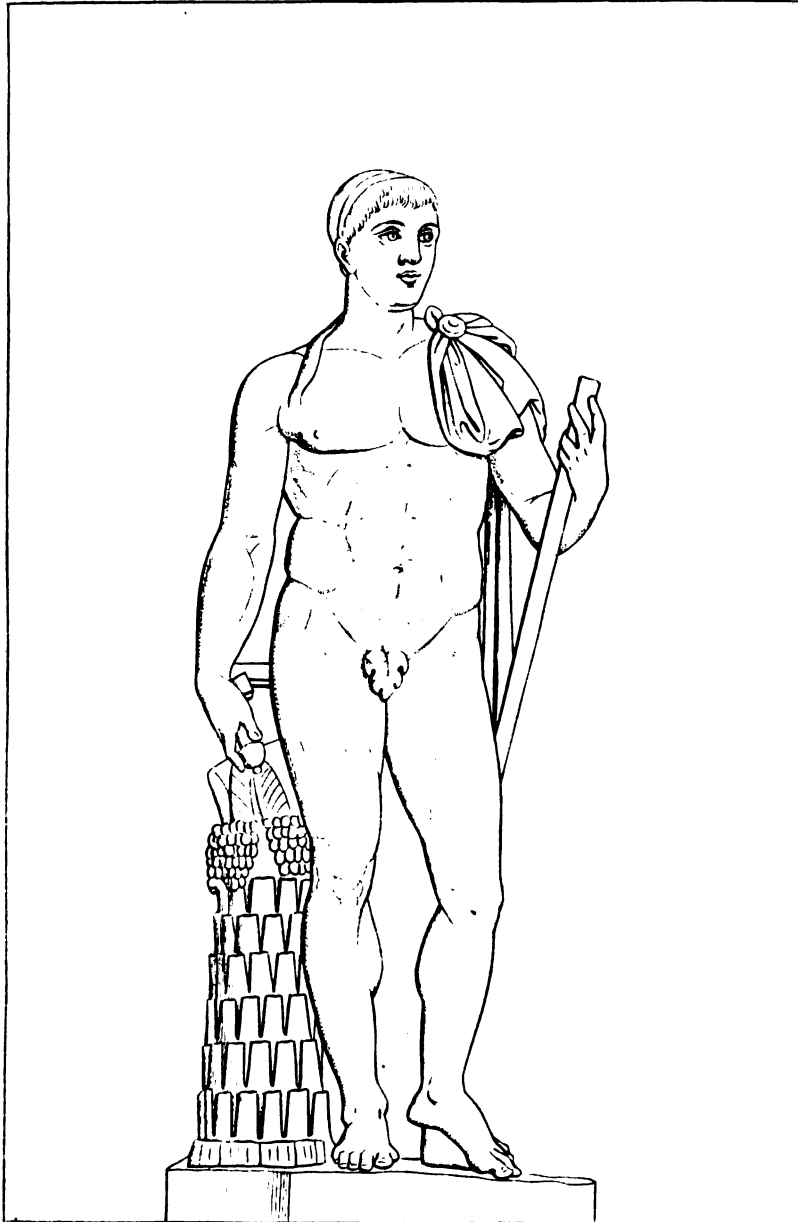


EMORI dis. c inc. 1848

Marbre
LUCIUS VÉRUS



Marbre
URANIE



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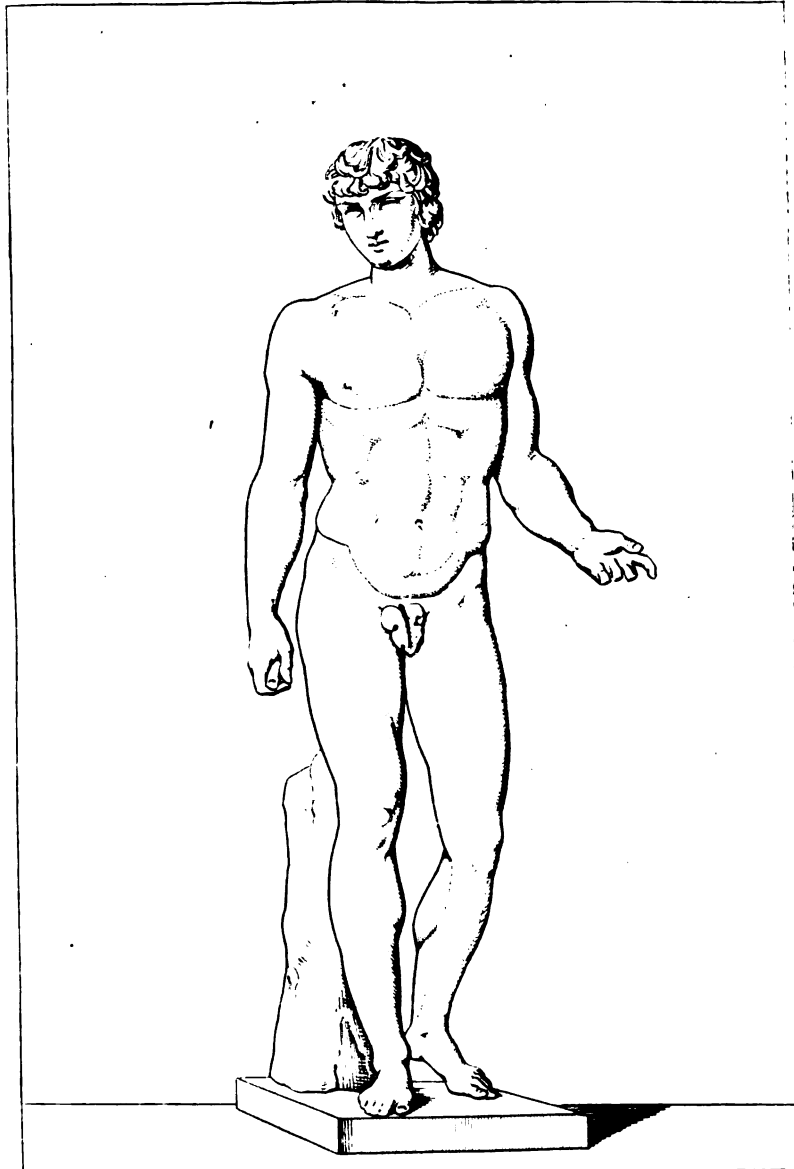
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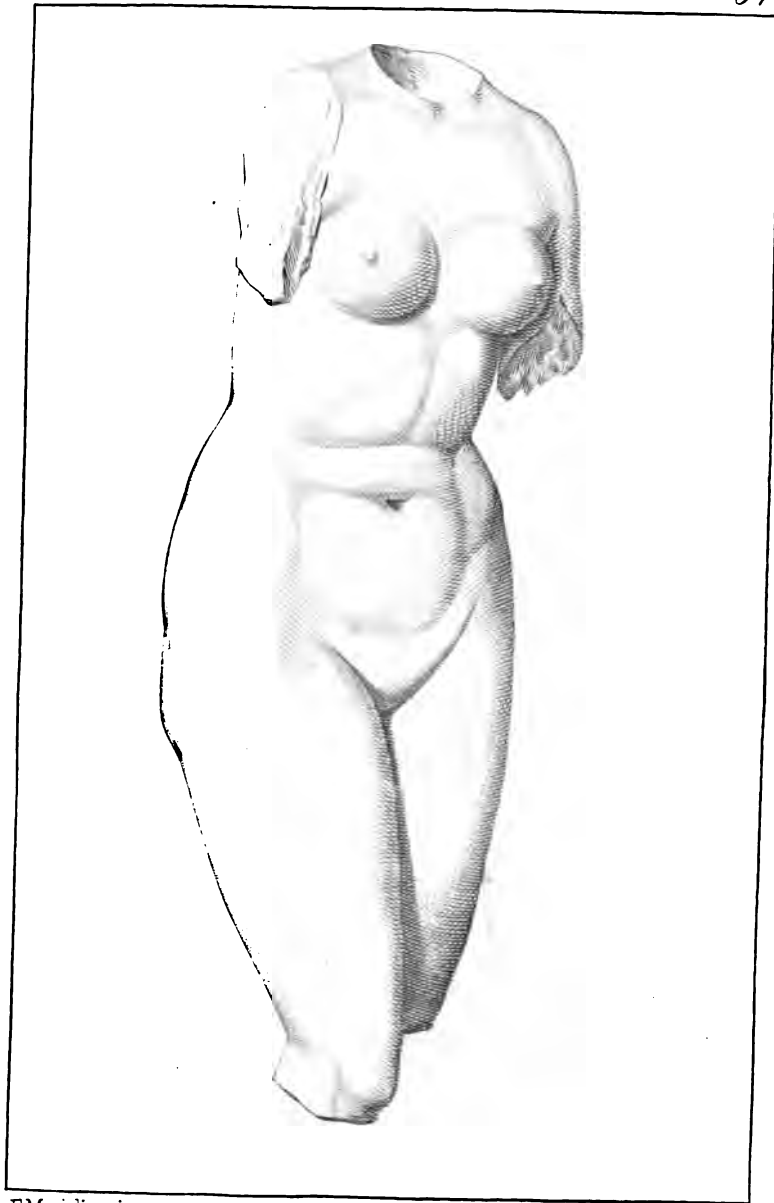
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VENUS CALLIPYGE



C.M. dis.

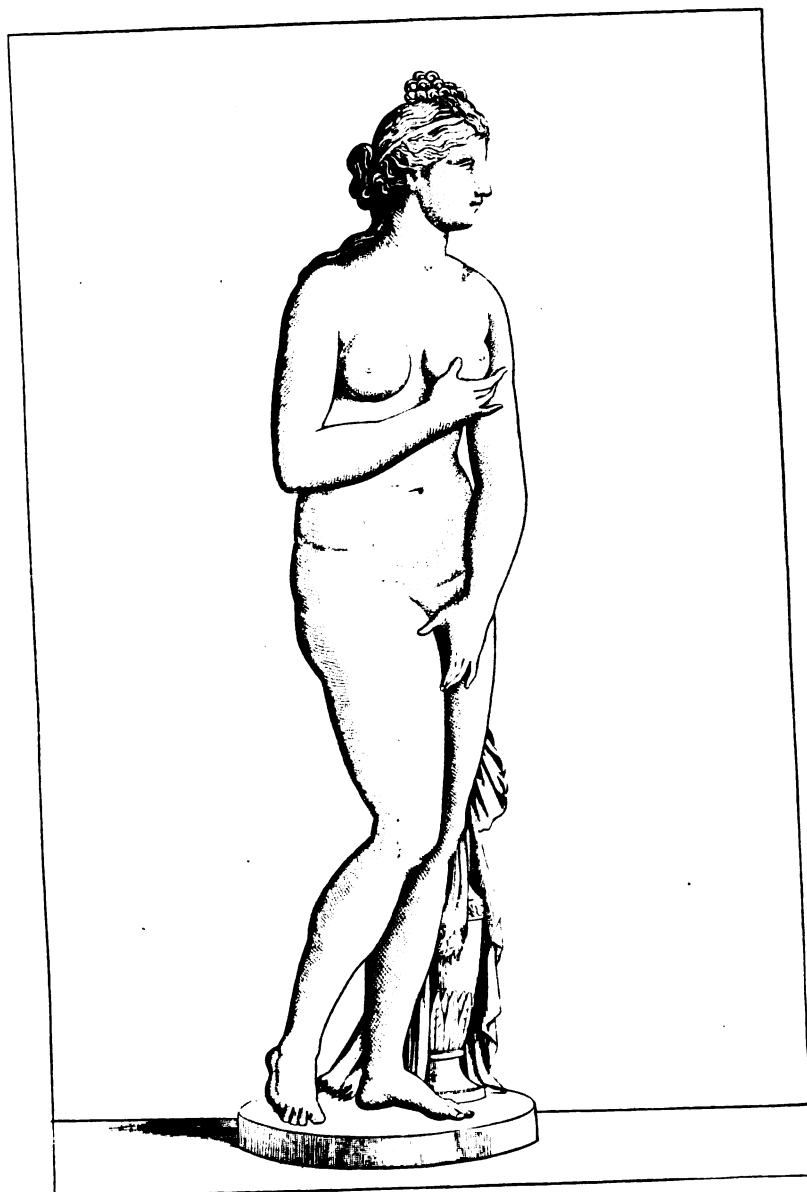
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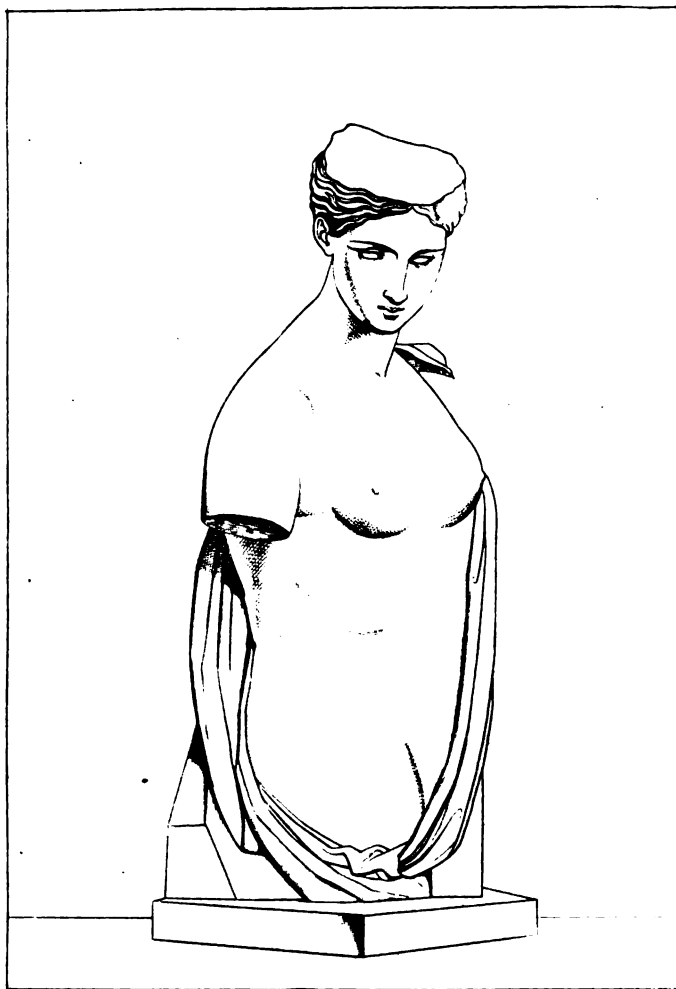
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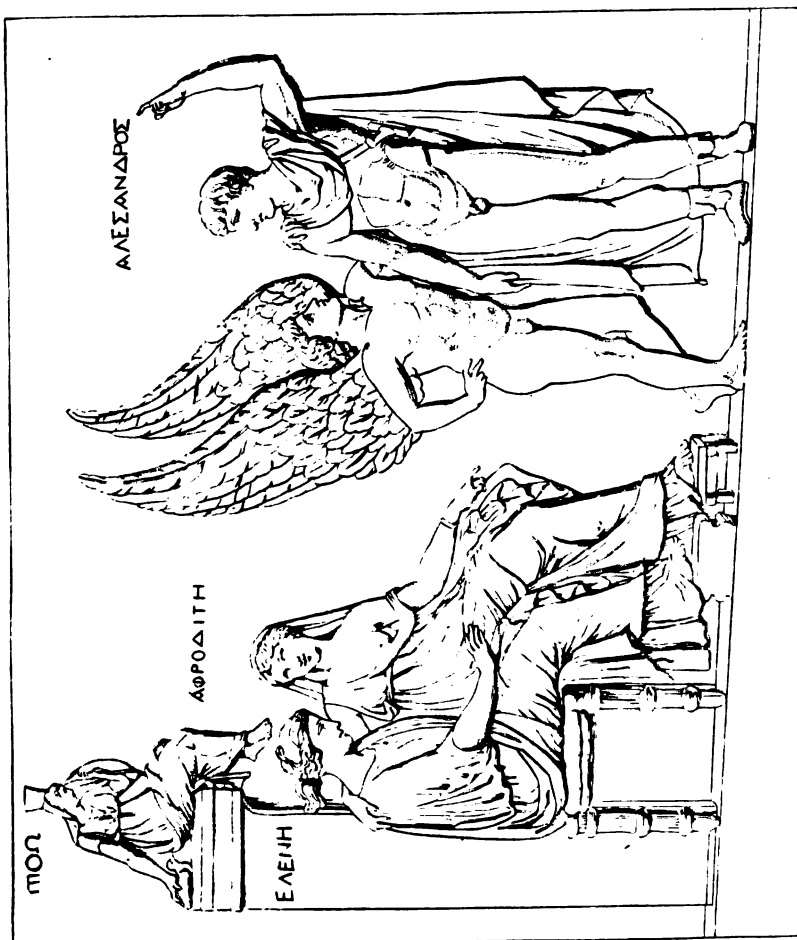
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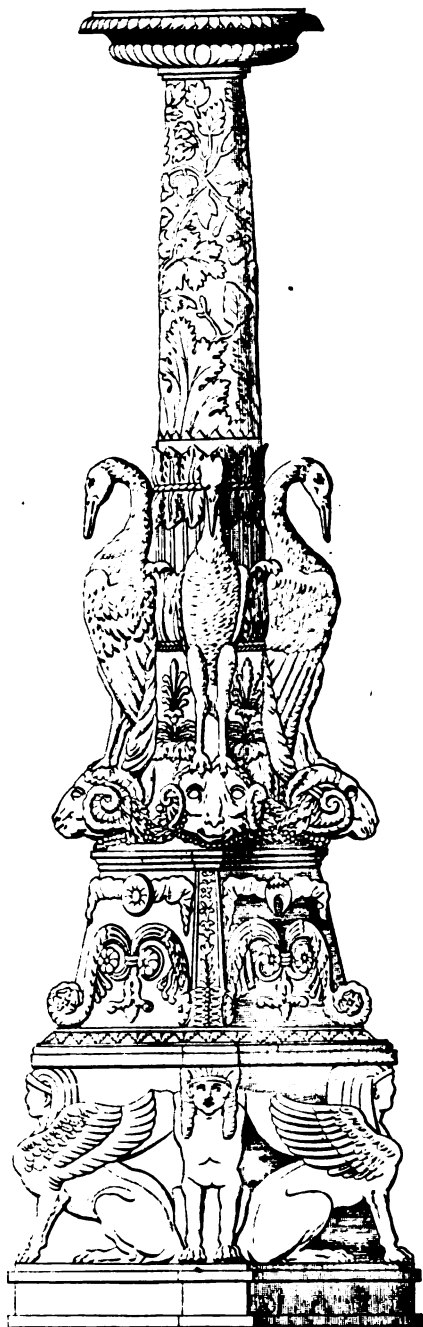
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b



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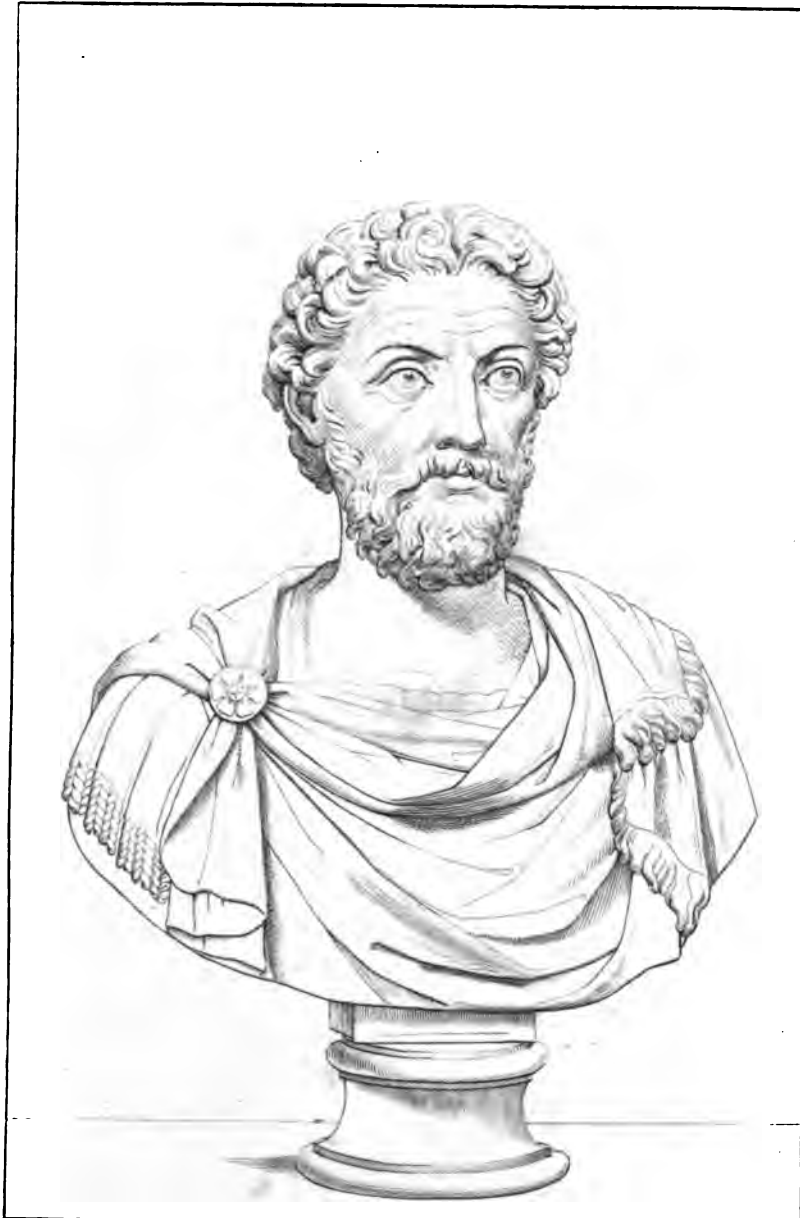
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Marbre
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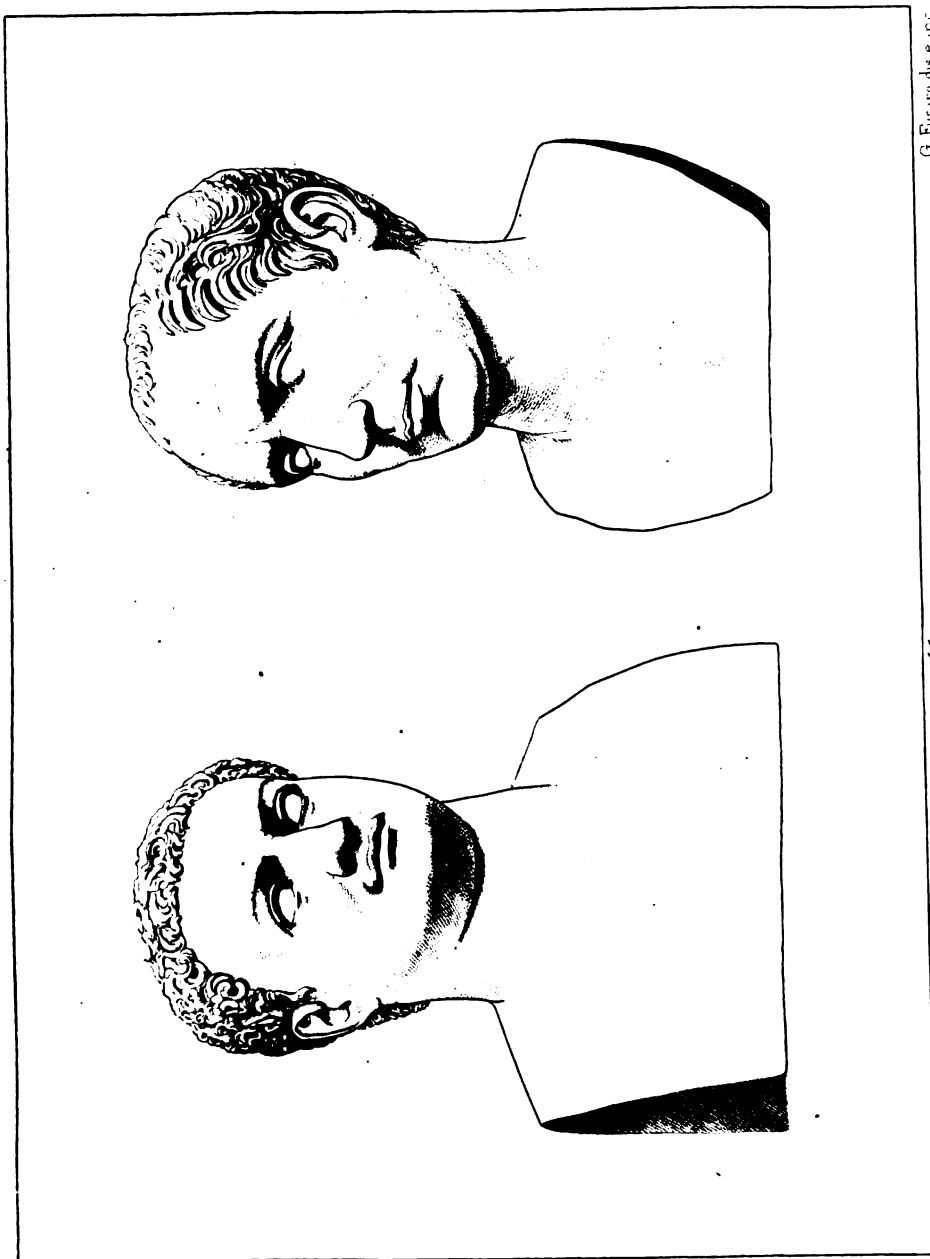
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DÉMOSTHÈNE



G. Fusaro inc.

Marbre
MARCUS AURELIUS



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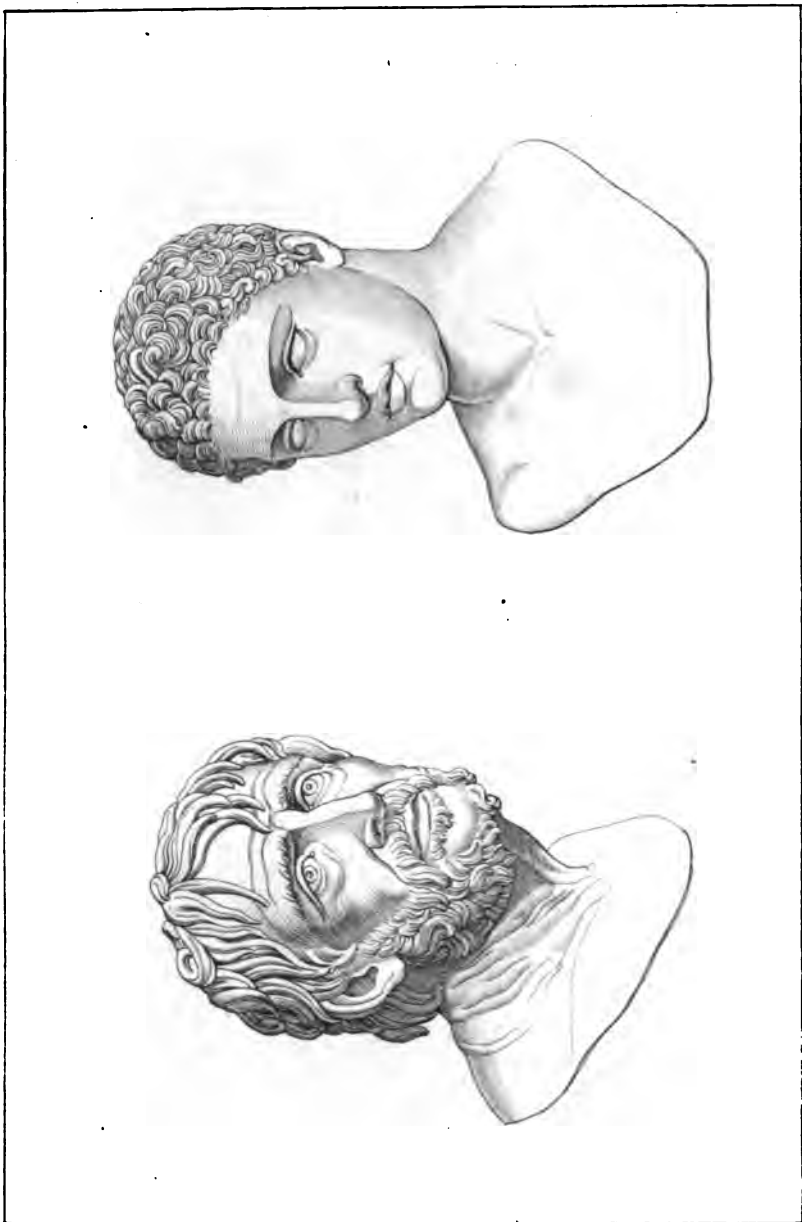


ARCHITAS

Bronze



PLATON



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Seneca

PAULUS

SENÆQUE



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SYLÈNE



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Bronze
FAUNE DANSANT



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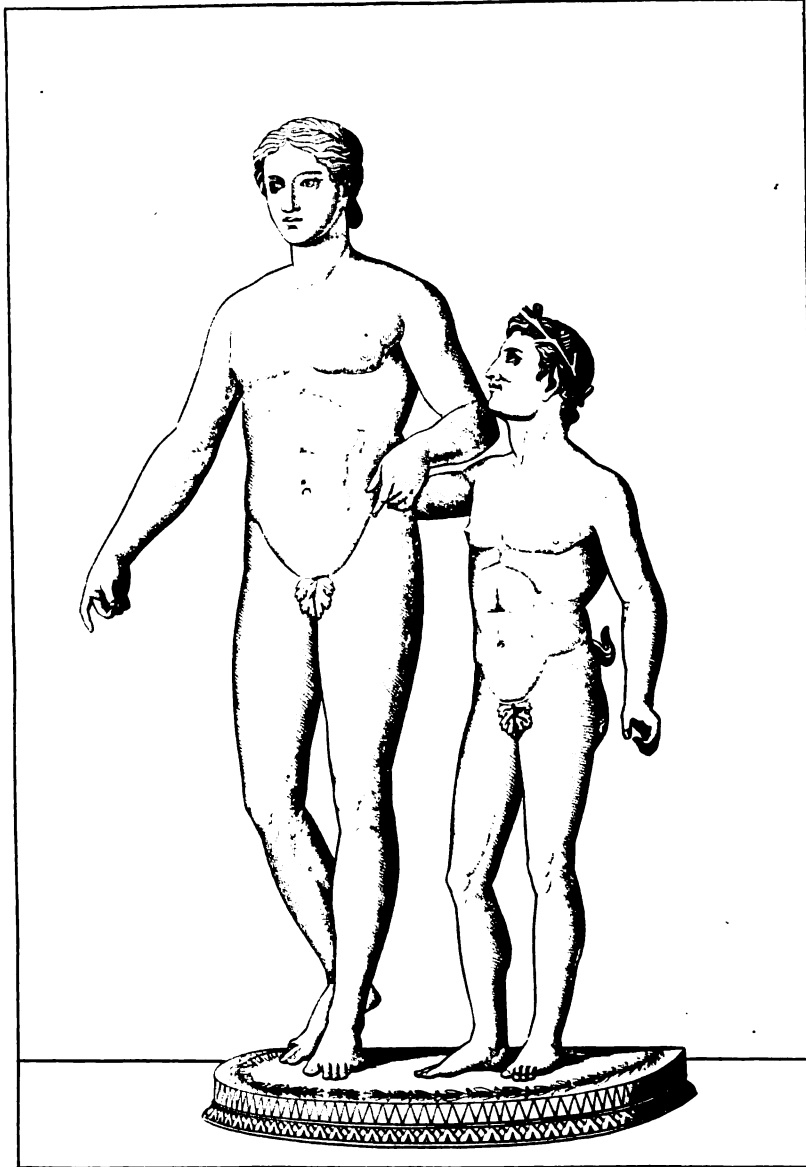
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FAUNE IVE



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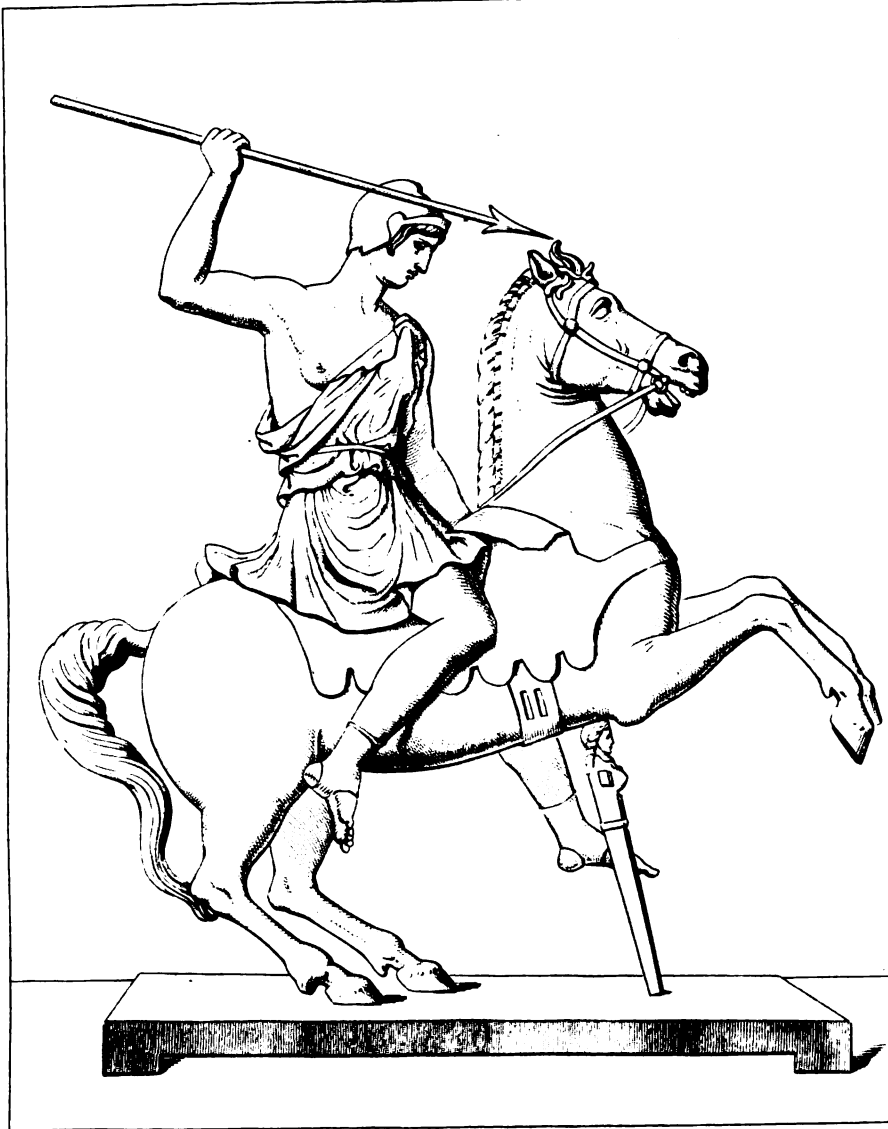
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Bronte

ALEXANDRE LE GRAND



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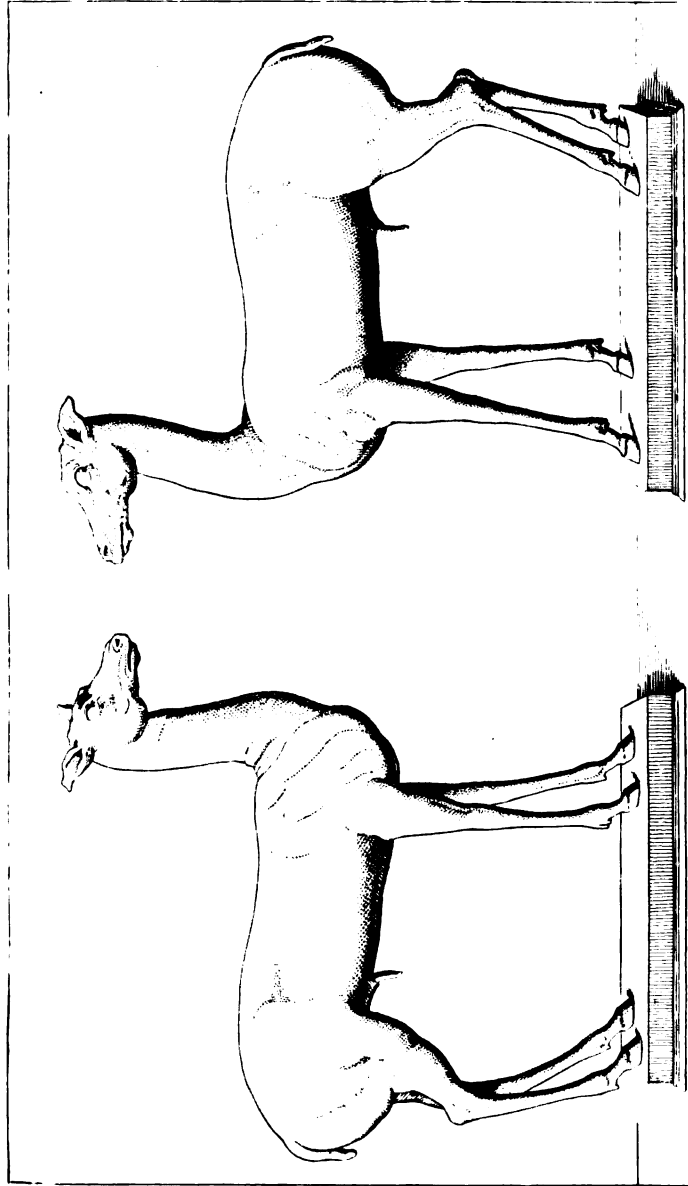
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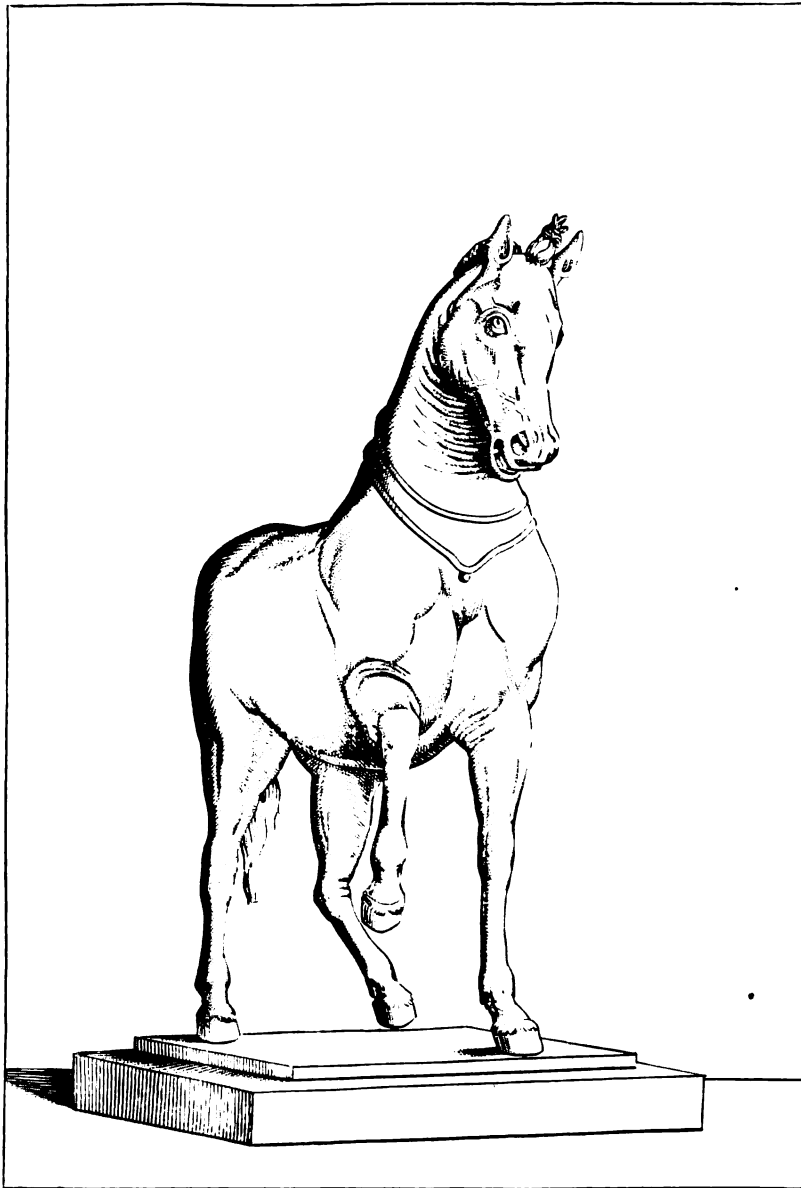
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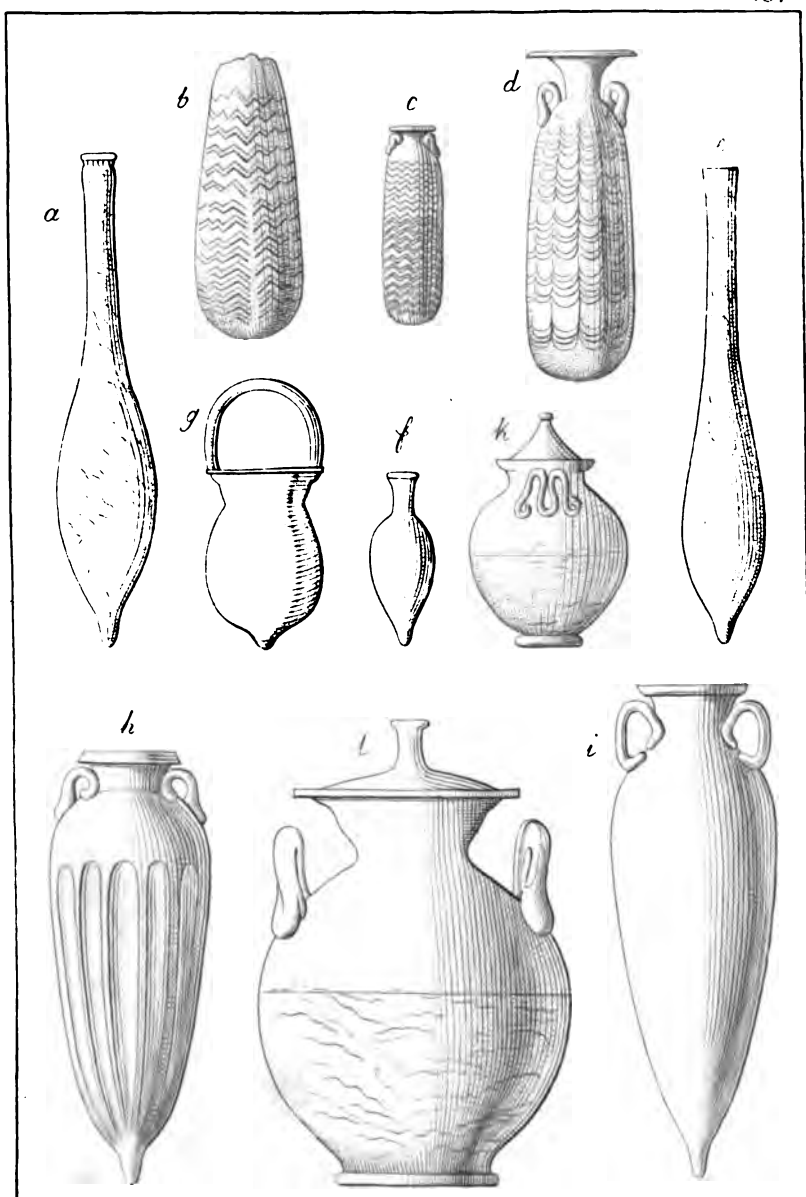
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LE CHEVAL DU QUADRIGE DE NÉRON





URNE CINÉRAIRE EN VERRE-BLEU



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A. Guerino.

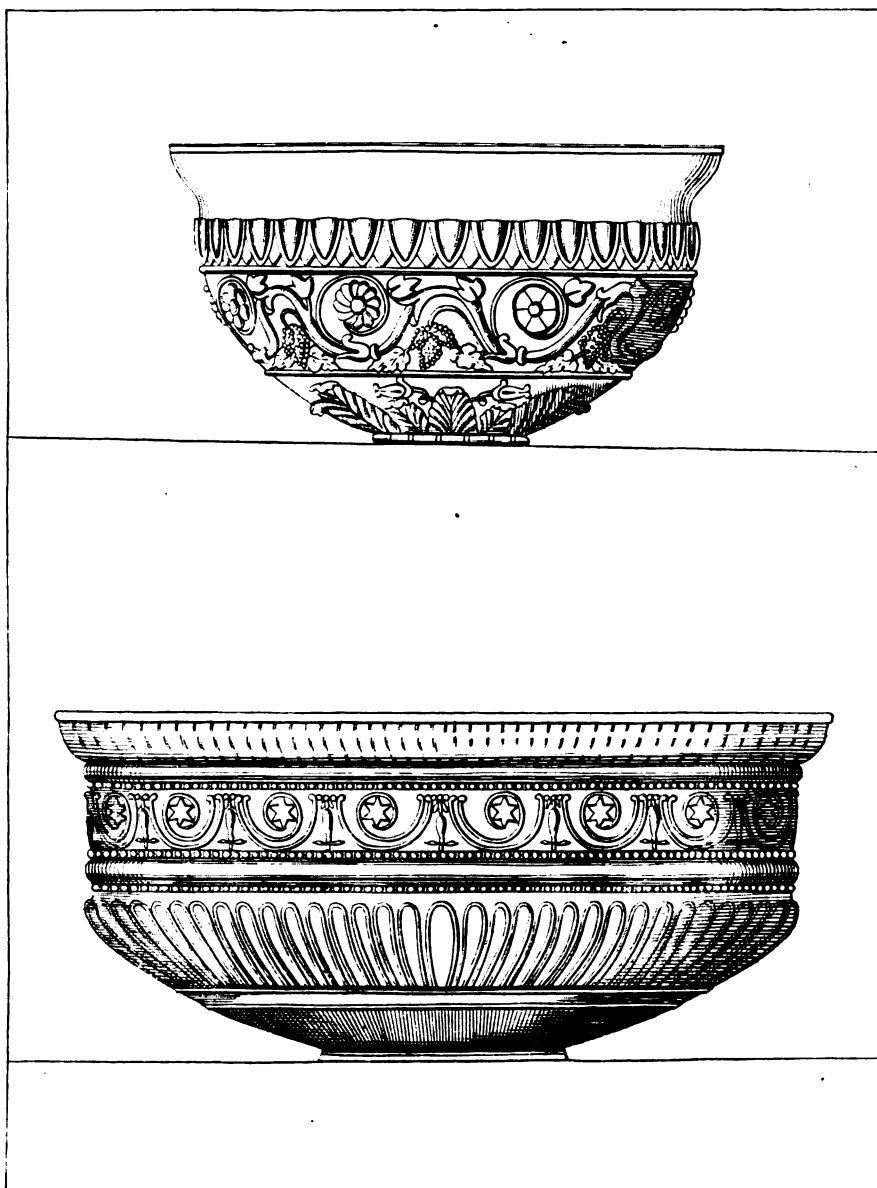
Vases
VASES FUNERAIRES



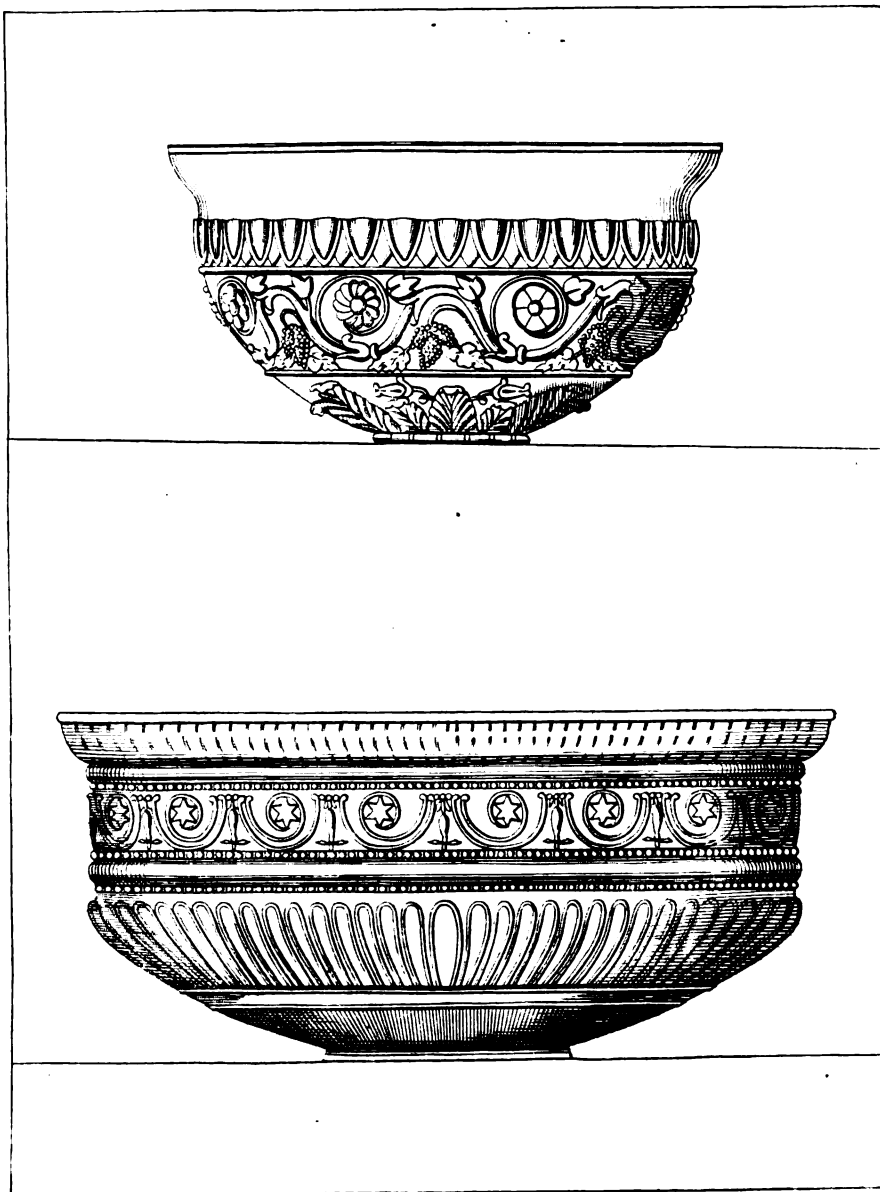
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A. Ollivier inc.

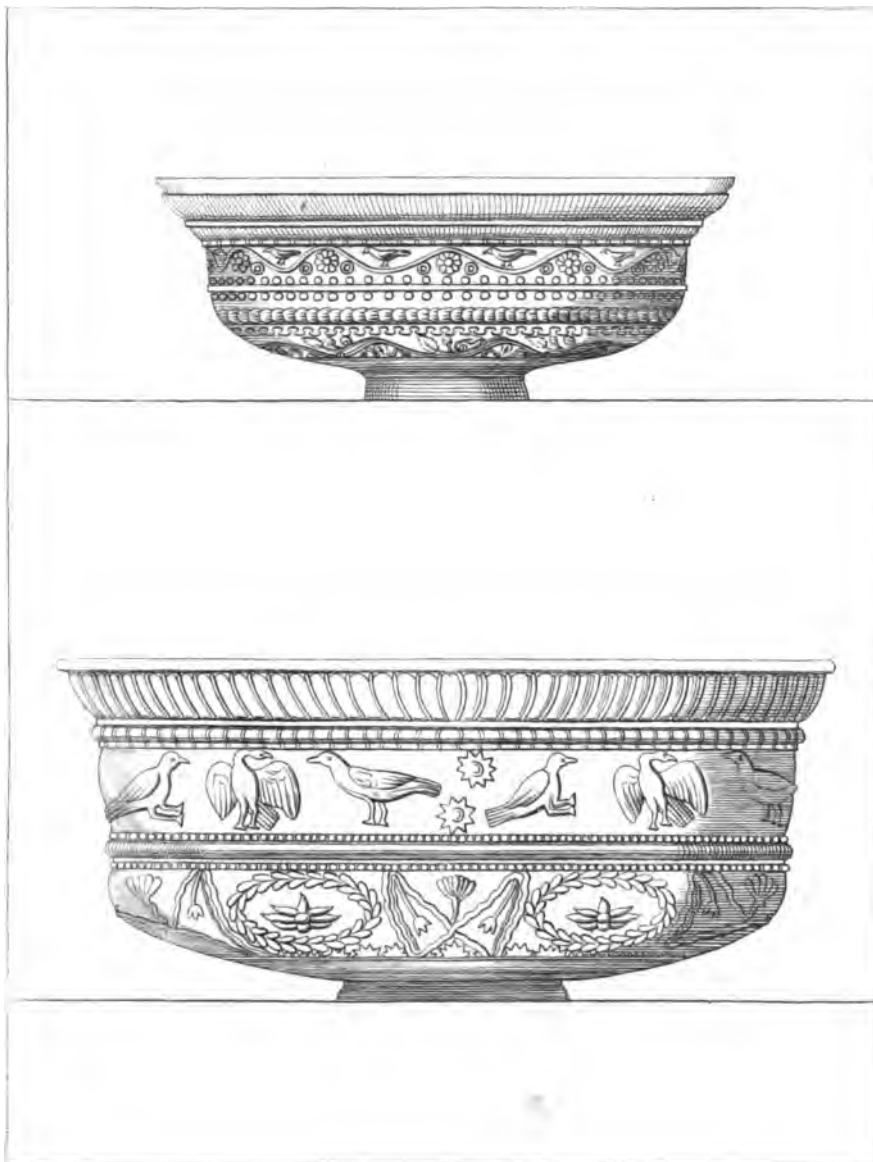
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VASES DOMESTIQUES



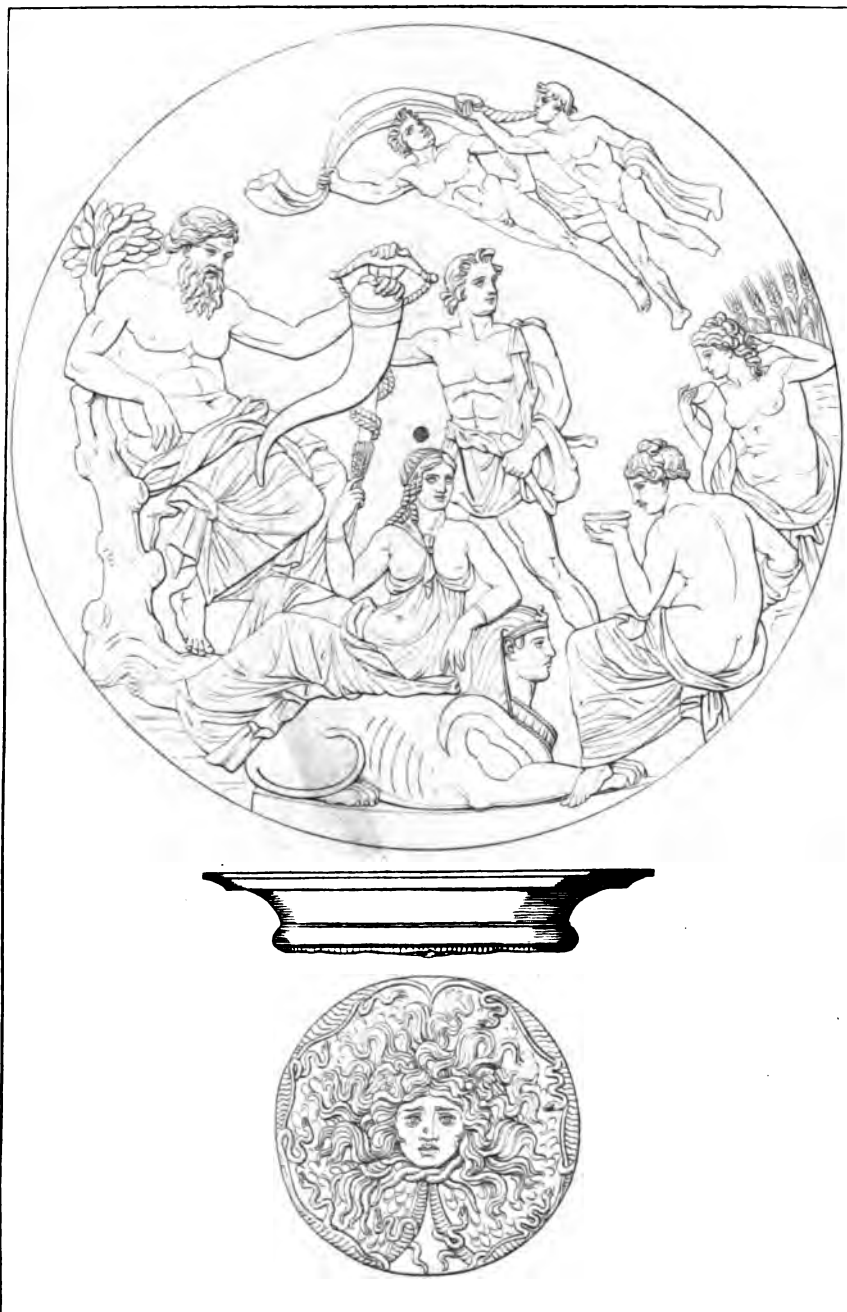
Terr.-cuites
COUPES



Terra-cuites
COUPES

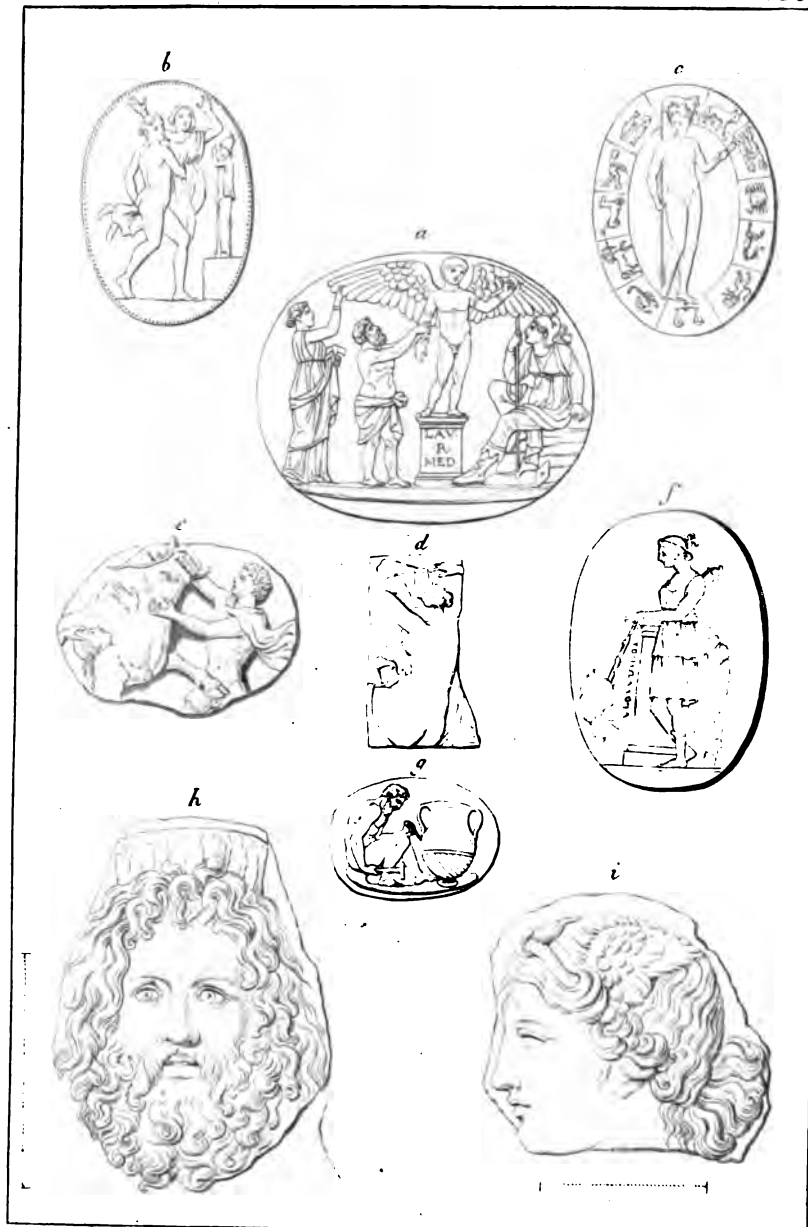


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COUPES



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Camée
LA TASSE FARNESE



Camees

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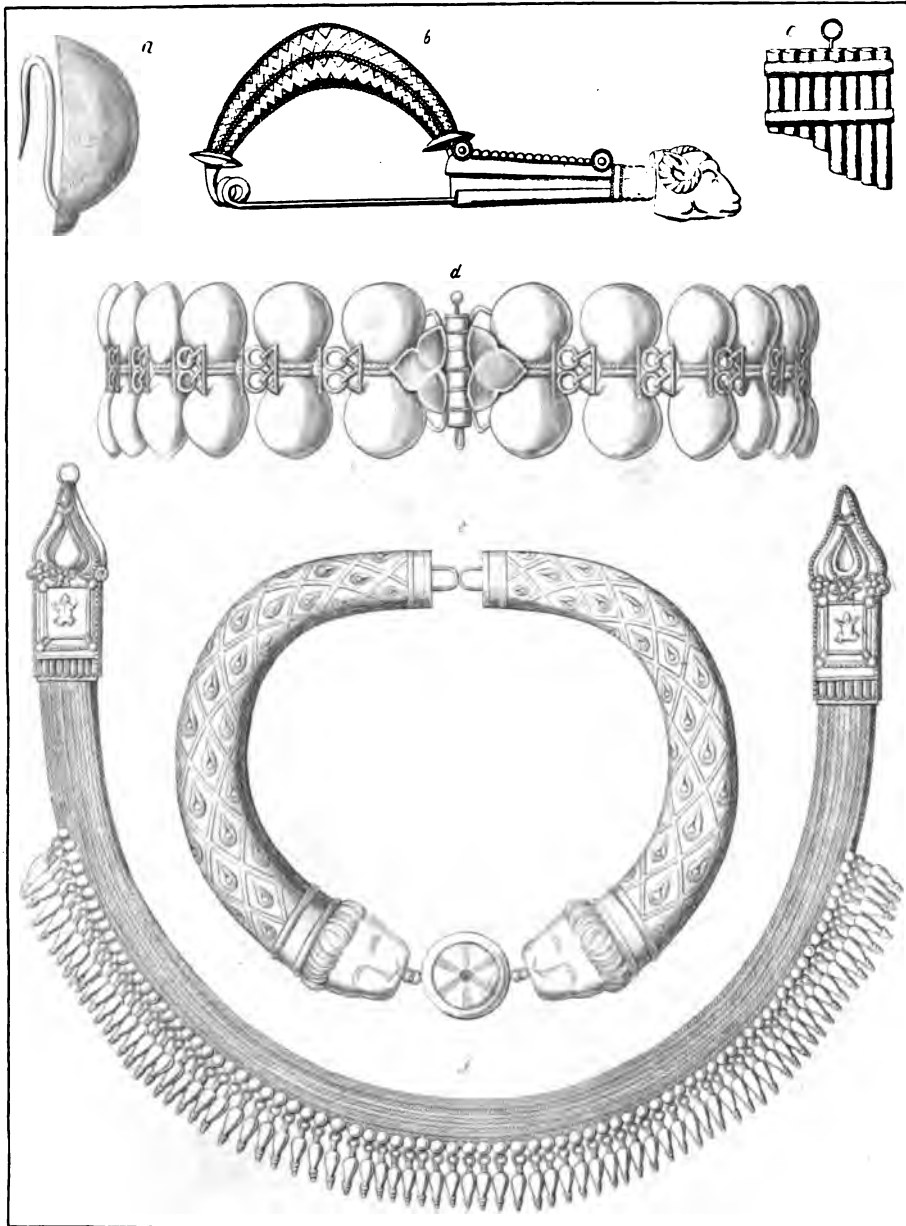


Camée
JUPITER FOUROYANT LES TITANS



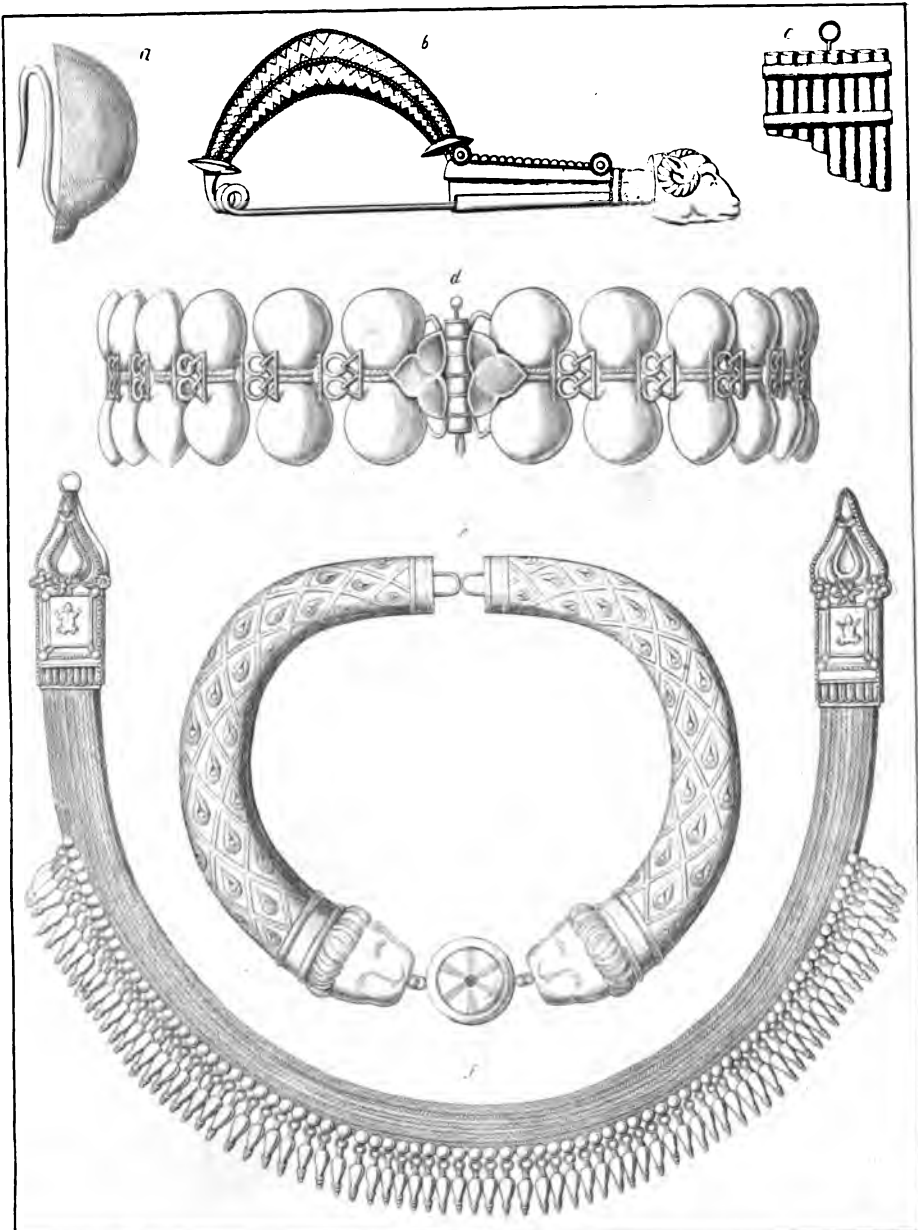
Camées

*Camée*



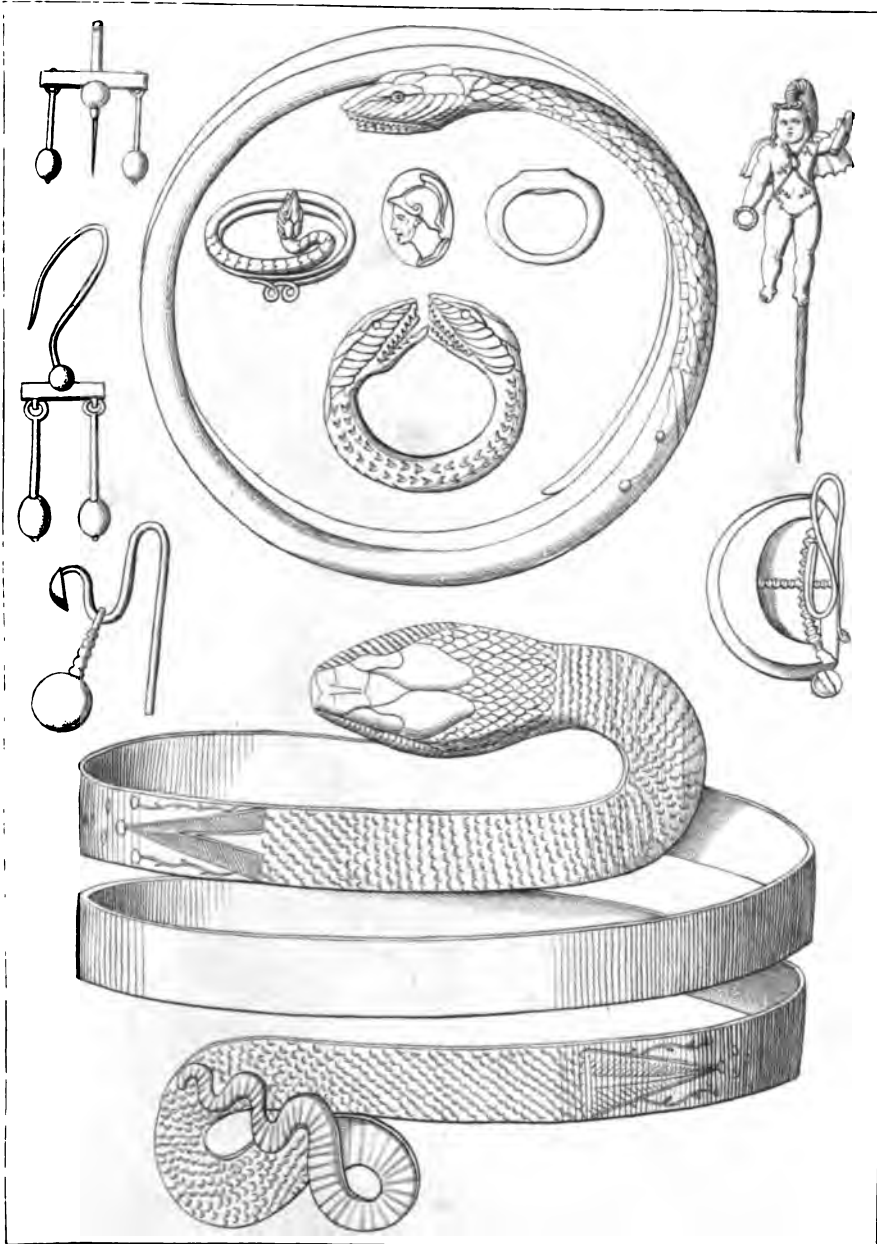
F. Amédée dit ed. 187.

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COLLIER AGRAFE etc.



L. Amendola del. et inc.

Objets en or
COLLIER AGRAFE etc.



P. Marlorana dis

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Objets en or
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Argent
a b
COUPE MORTIER



F. Arndt del.

VASES EN ARGENT



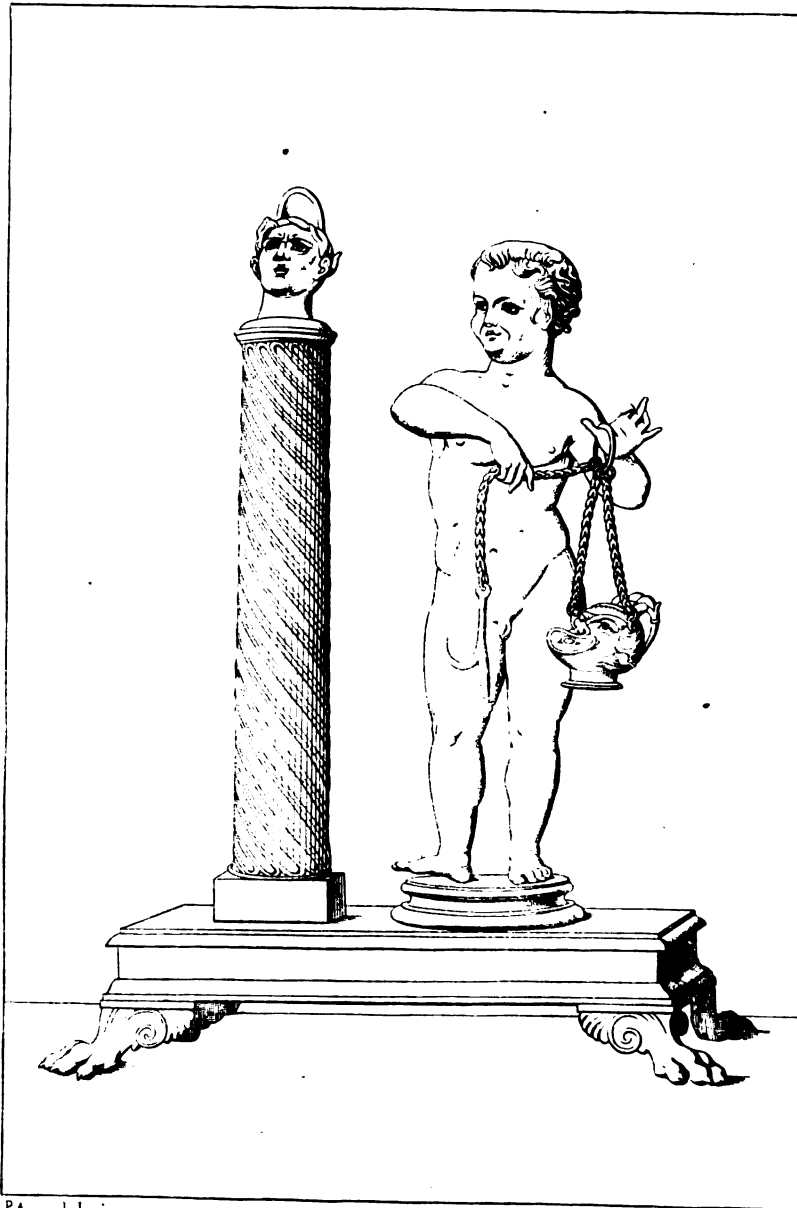
F. Amodeo 1906

VASES EN ARGENT



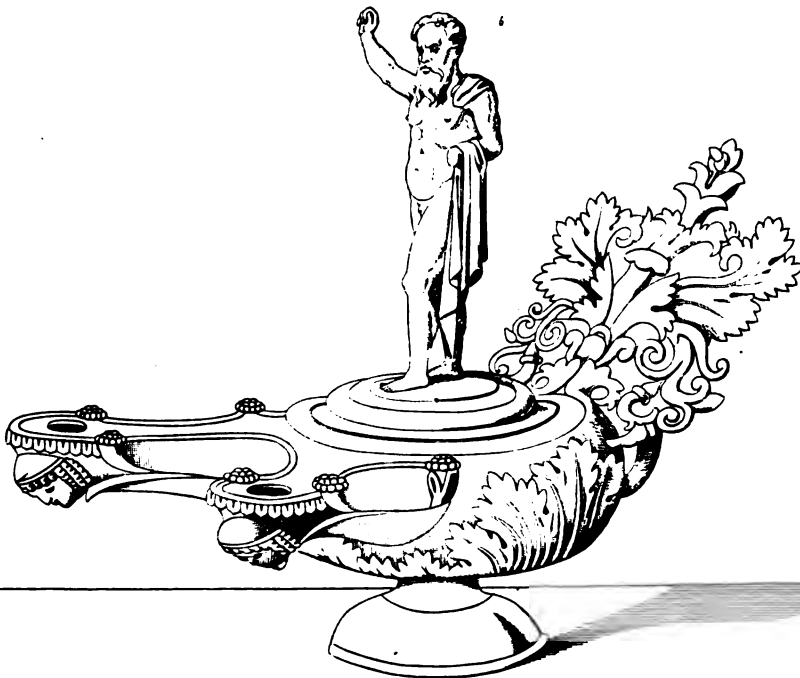
G. Fusaro inv.

CANDÉLABRE DE DIOMÈDE



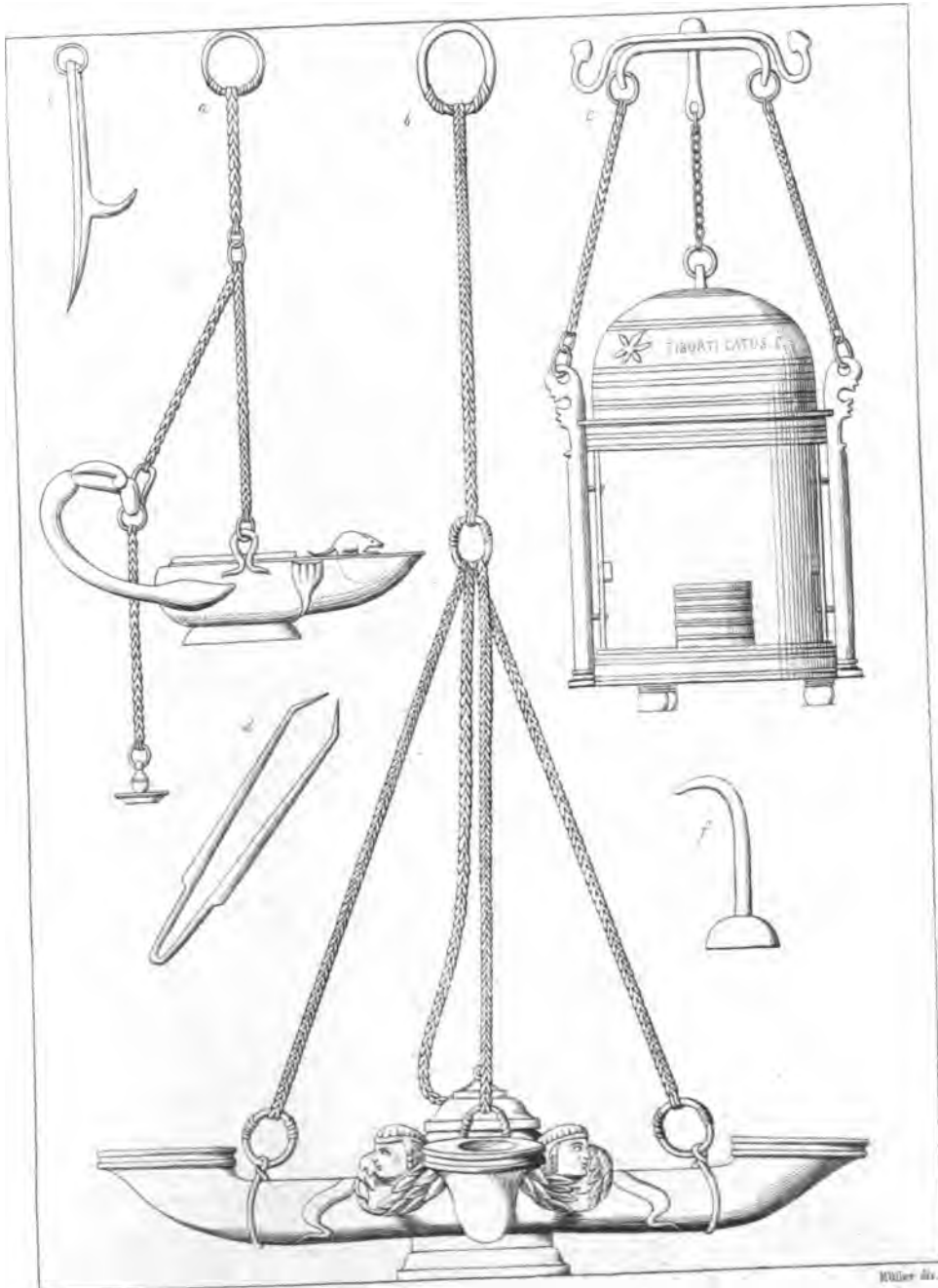
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LAMPE



rendola inc.

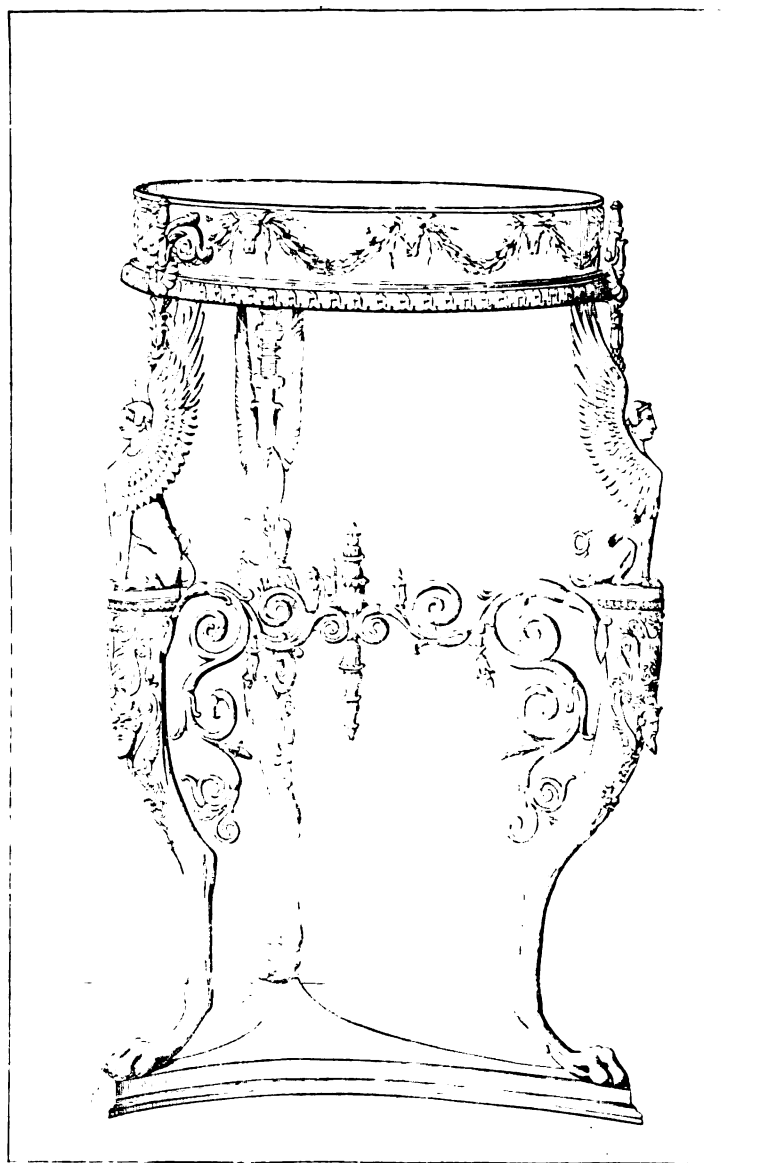
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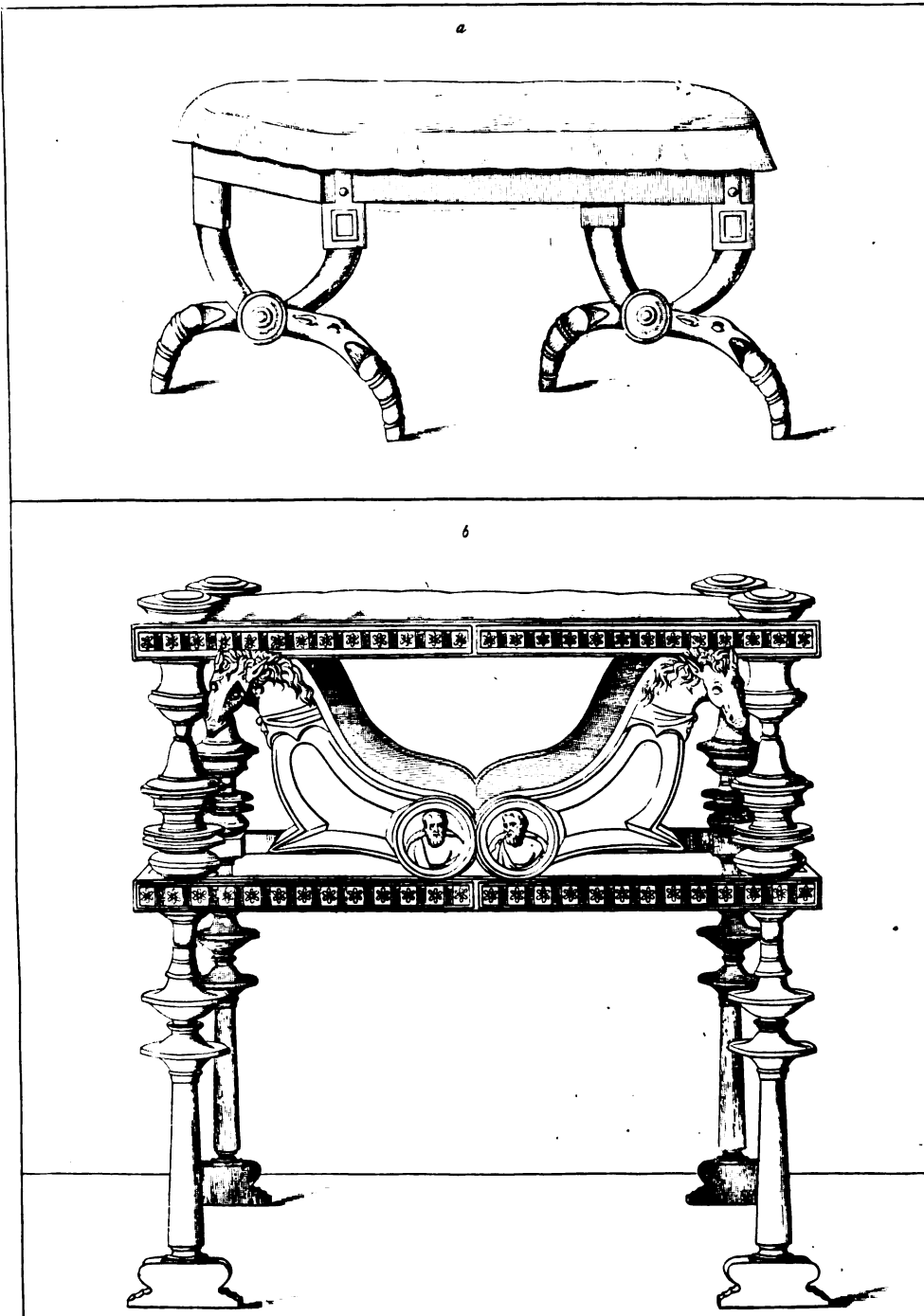
Müller del.

Bronzes
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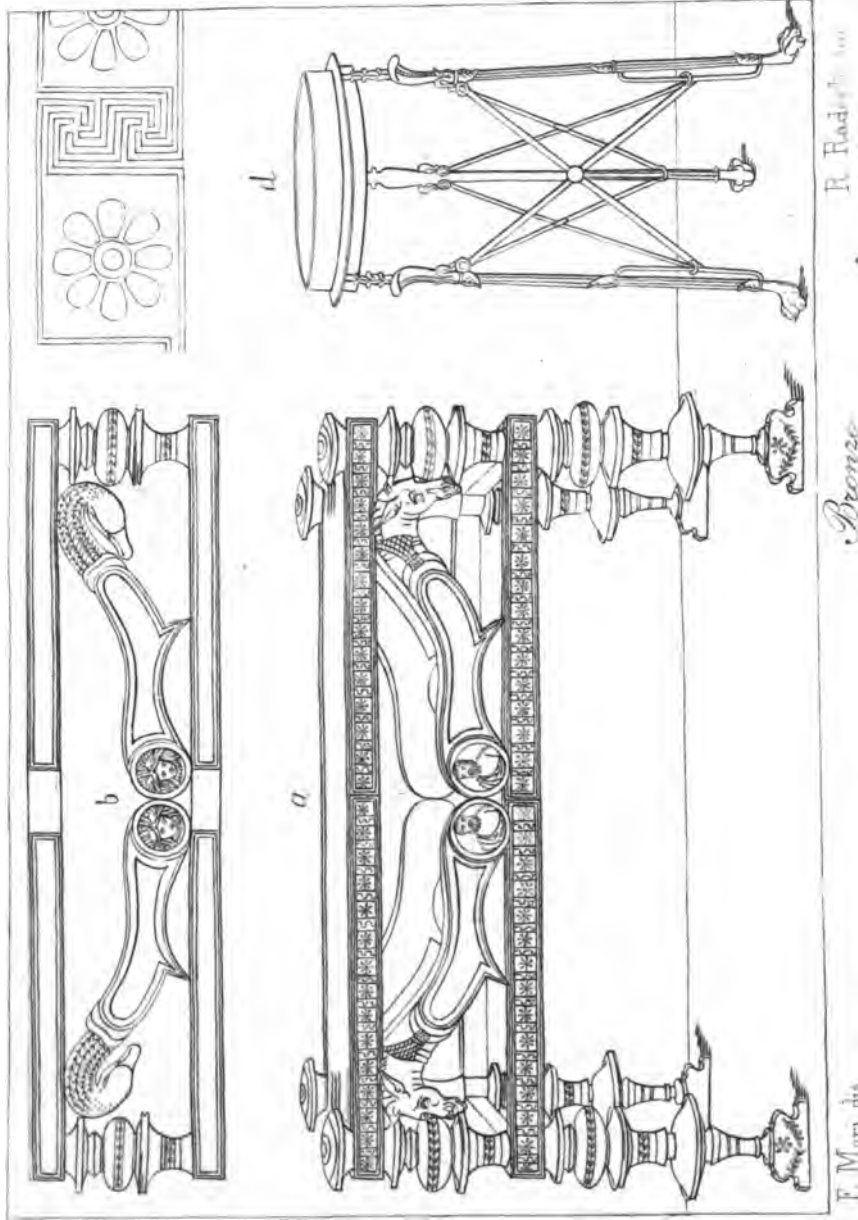
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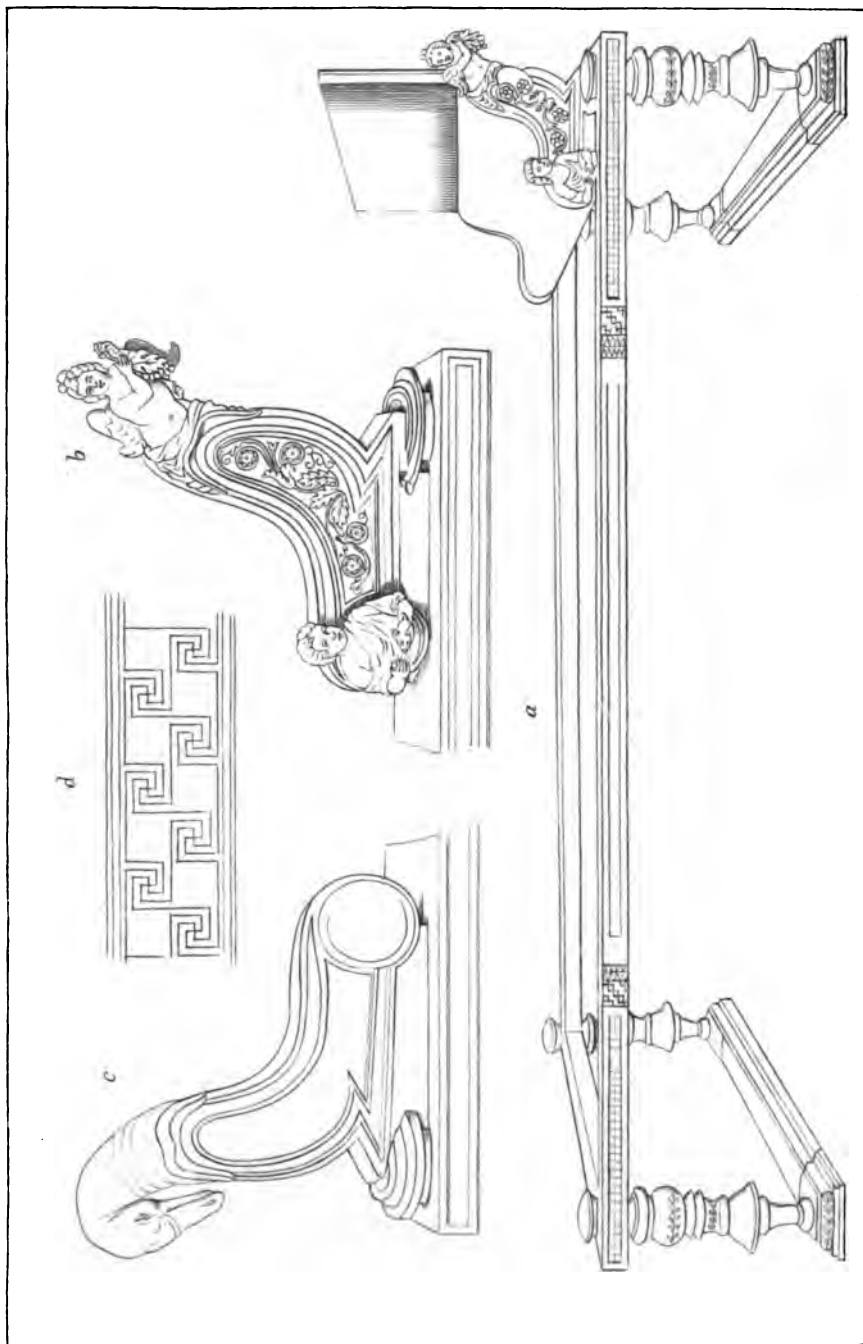
Bronzes

a CHAISE CURULE — b) BISELLIUM



LECTISTERNIUM

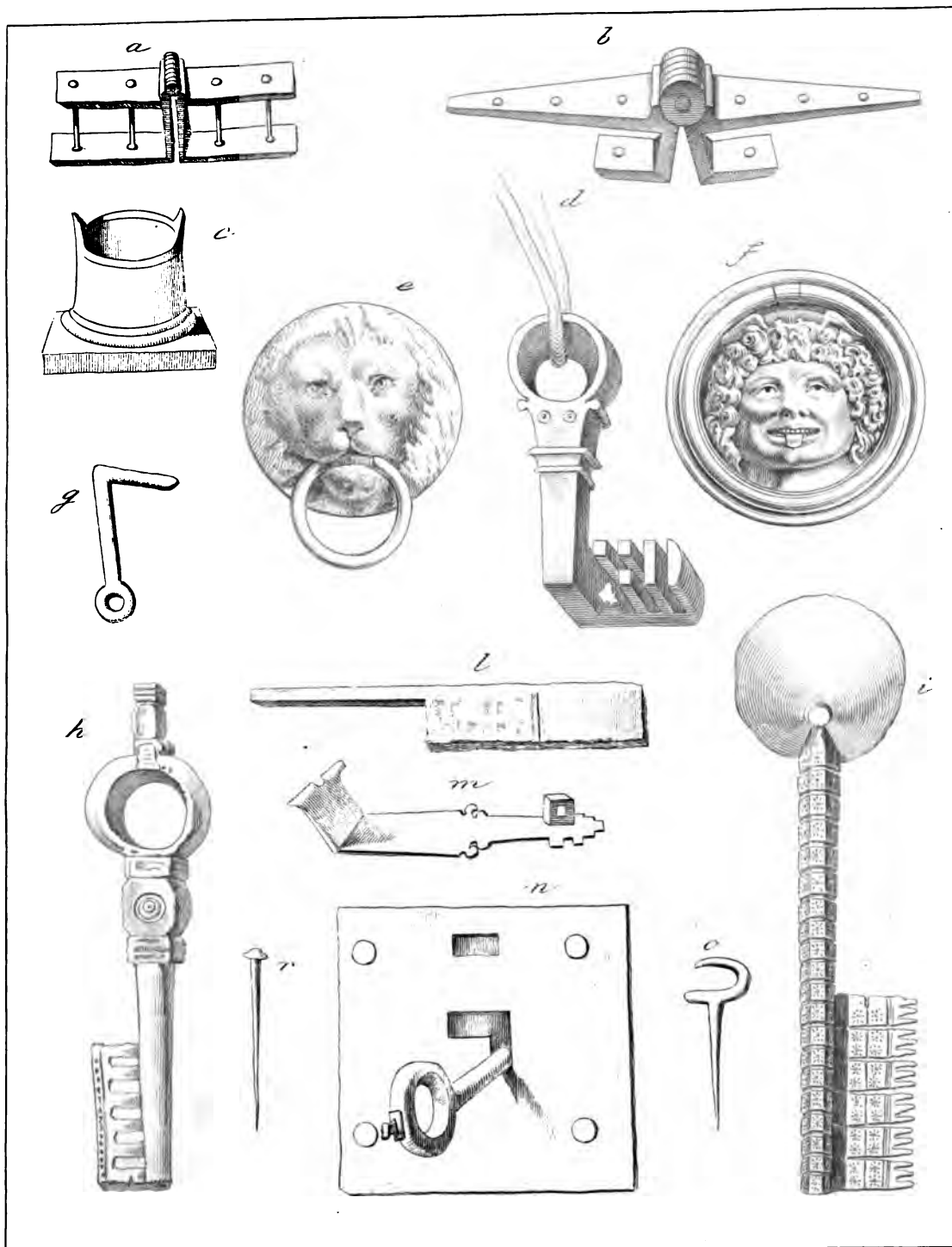
TREPPIED M...



J. Calvesese dis.

P. Amendola inc.

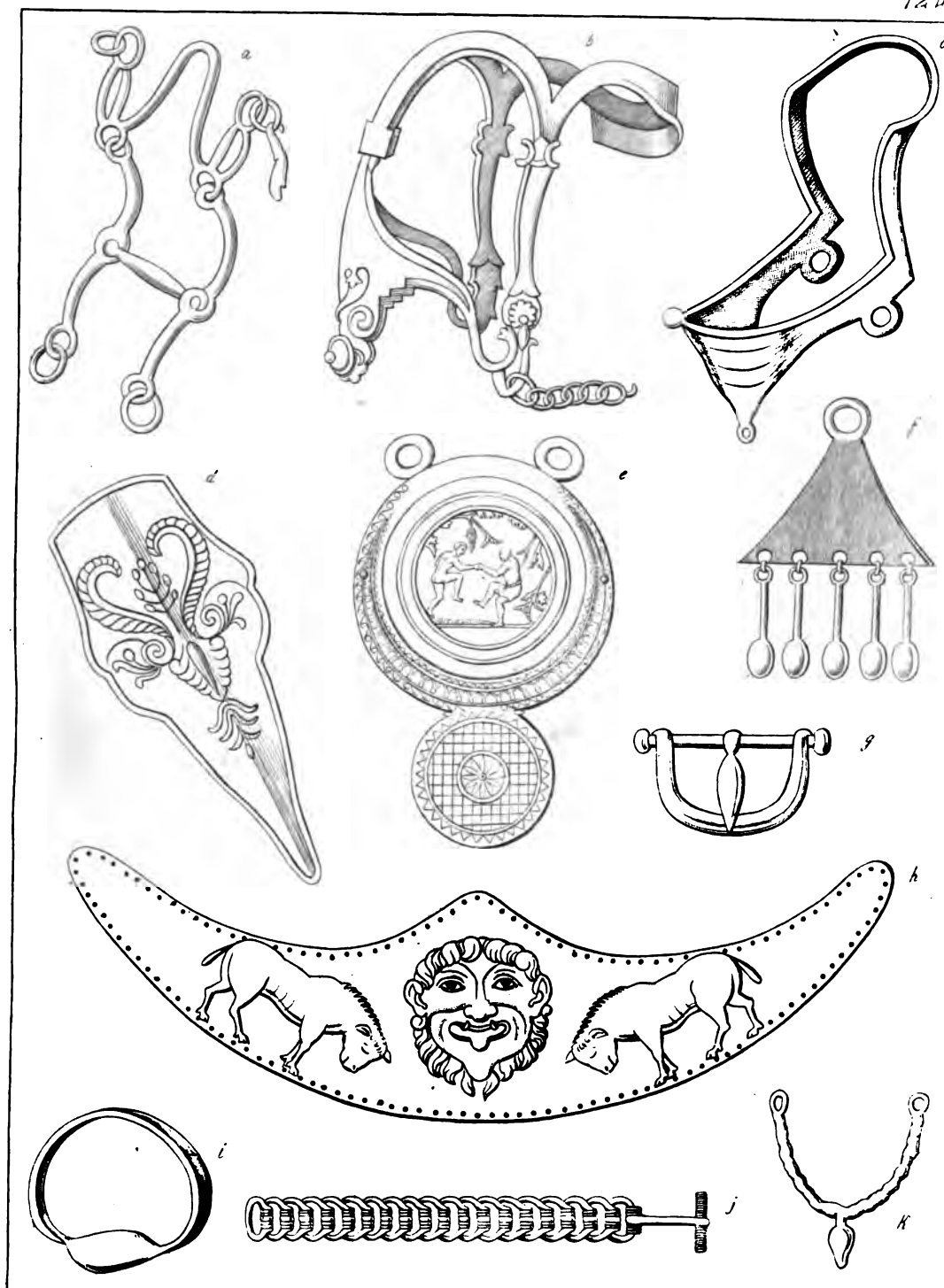
Bronze
LIT



V Mollame dis.

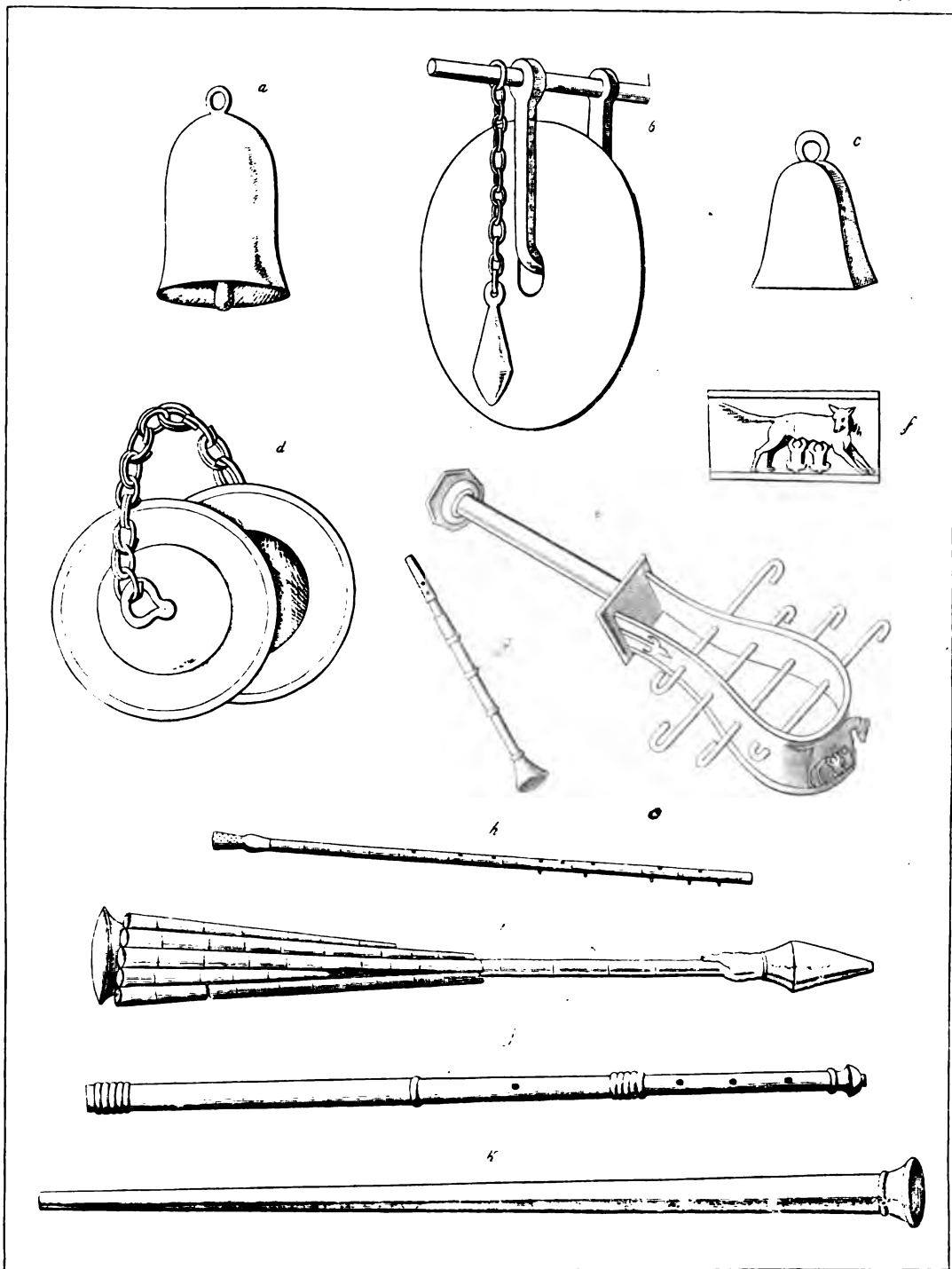
G Fusaro inc

Bronze
OBJETS DE PORTES



Bronze

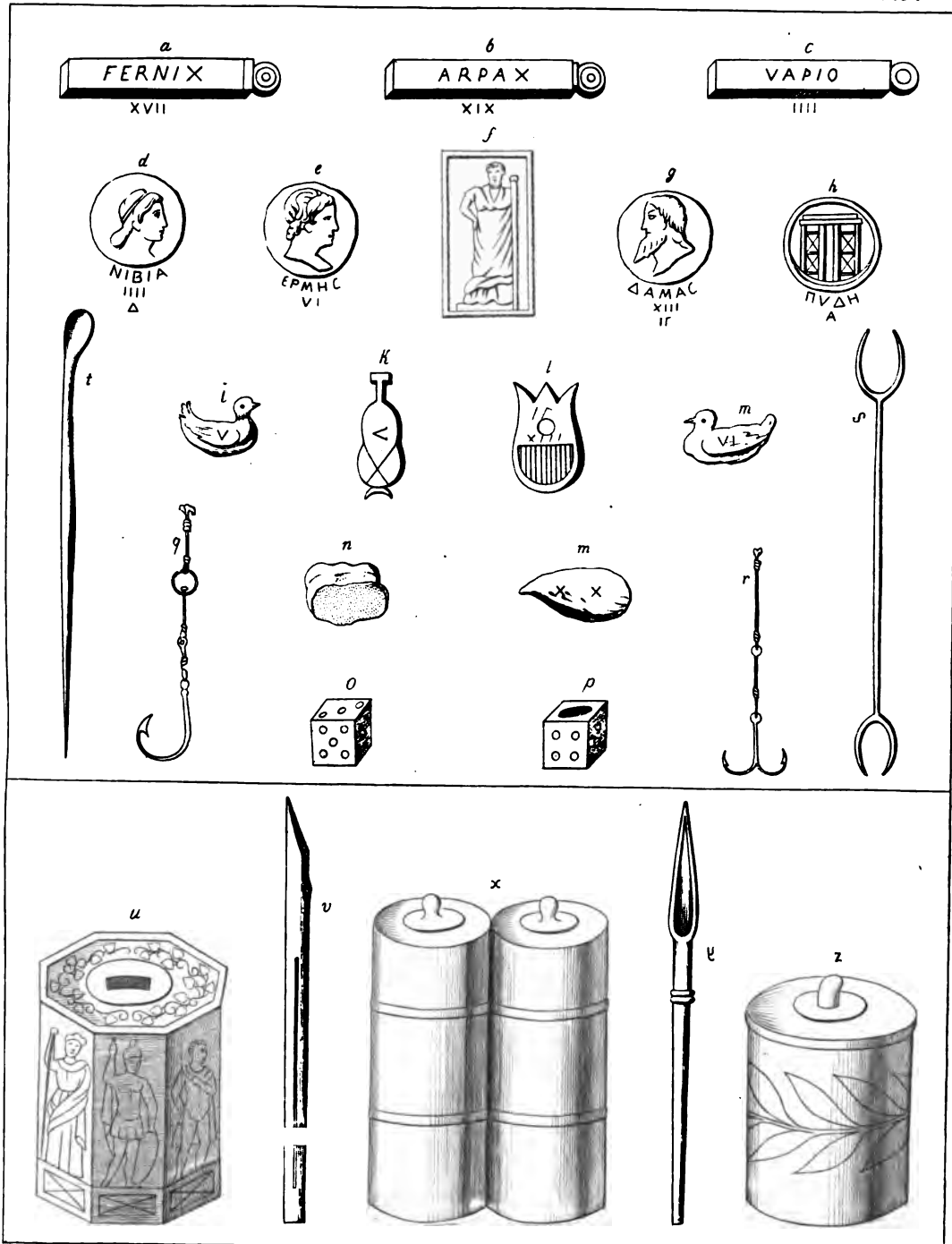
HARNAIS POUR LES CHEVAUX



V. Mollame dis.

V. Mollame dis.

Bronze
INSTRUMENTS DE MUSIQUE



P. Amendola inc.

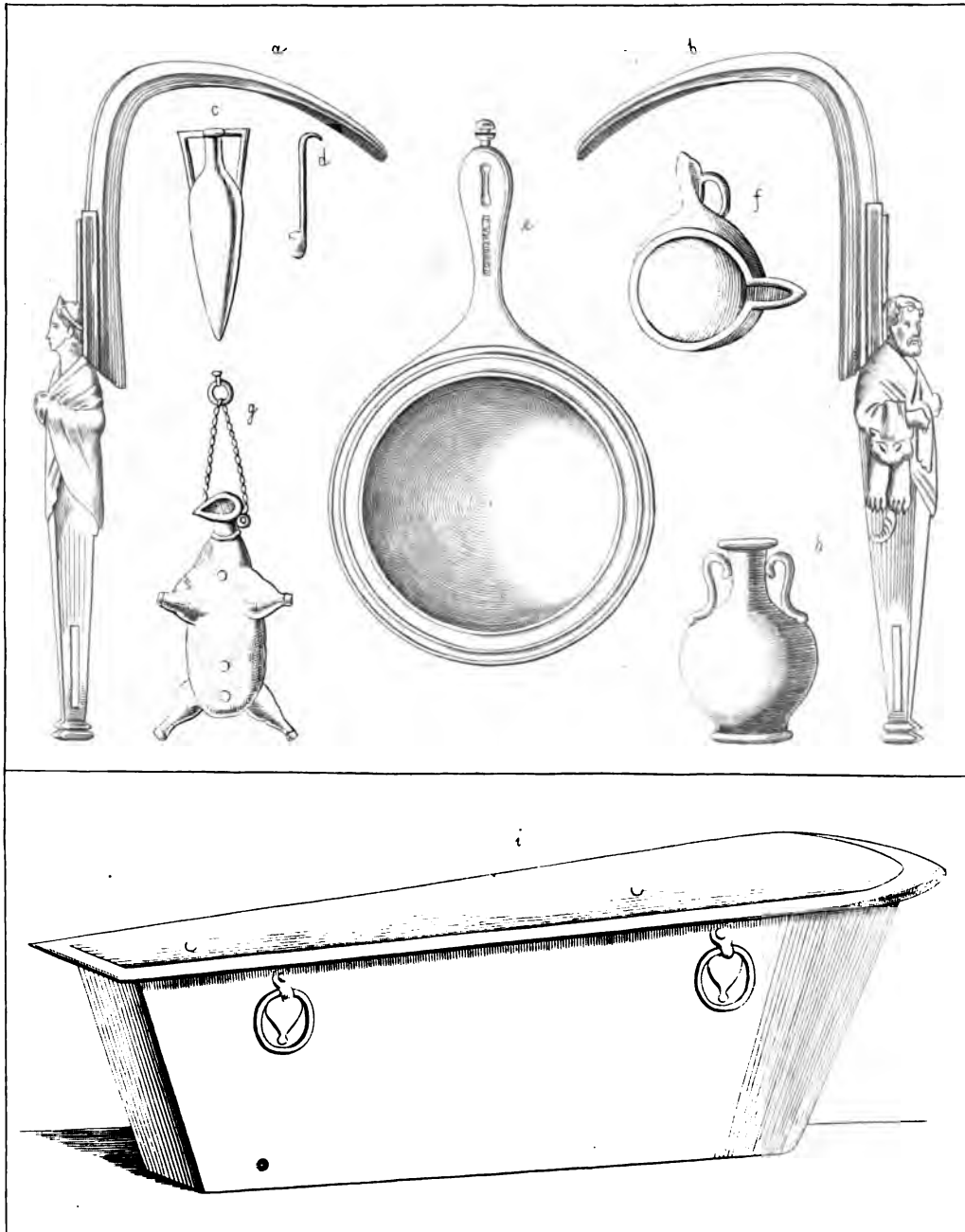
Billets de théâtre, encriers etc.



Plat. 45.

A. O. H. inc.

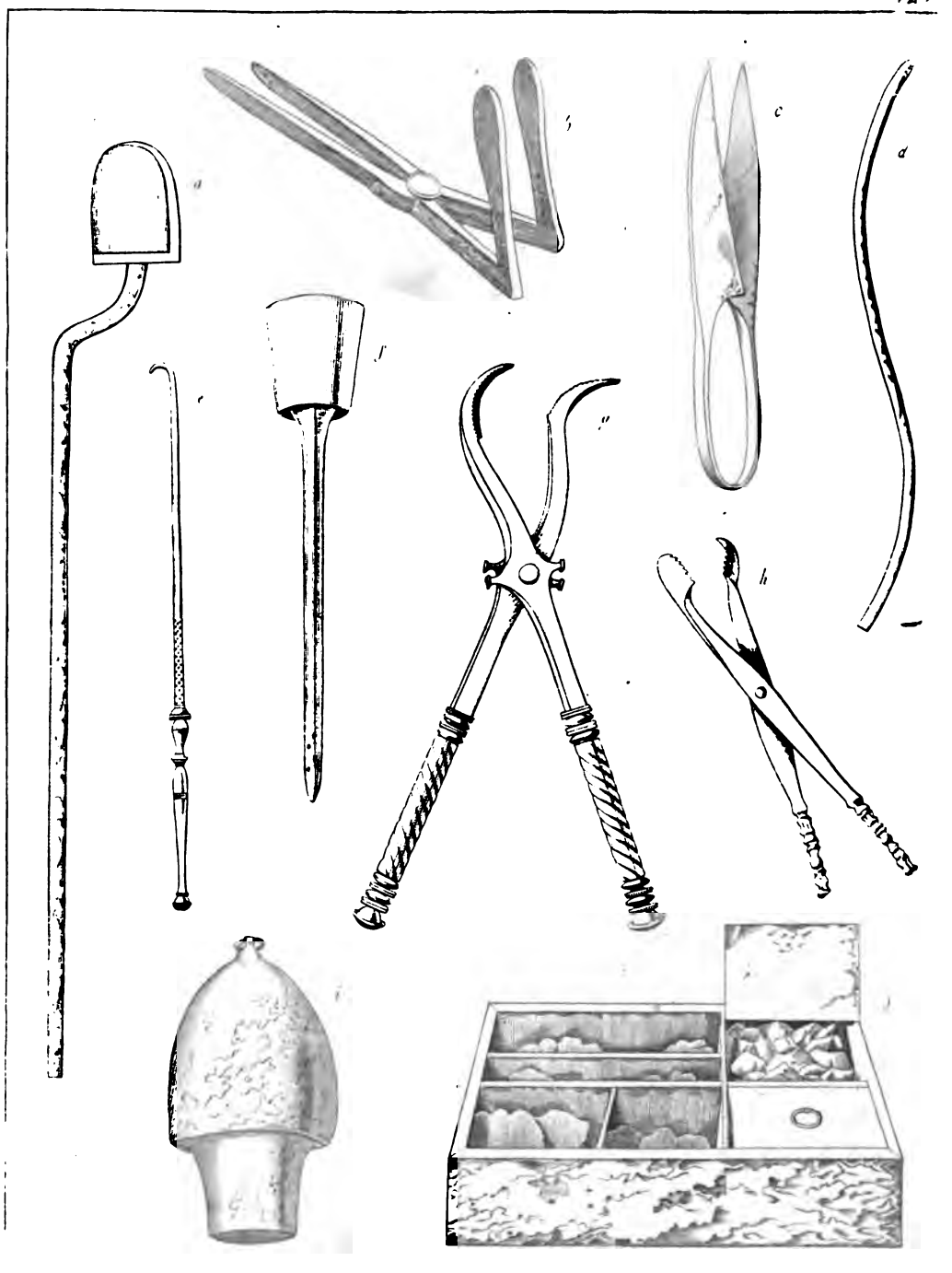
ARTICLES DE TOILETTE



V. Mellame des.

A. Goussier inc.

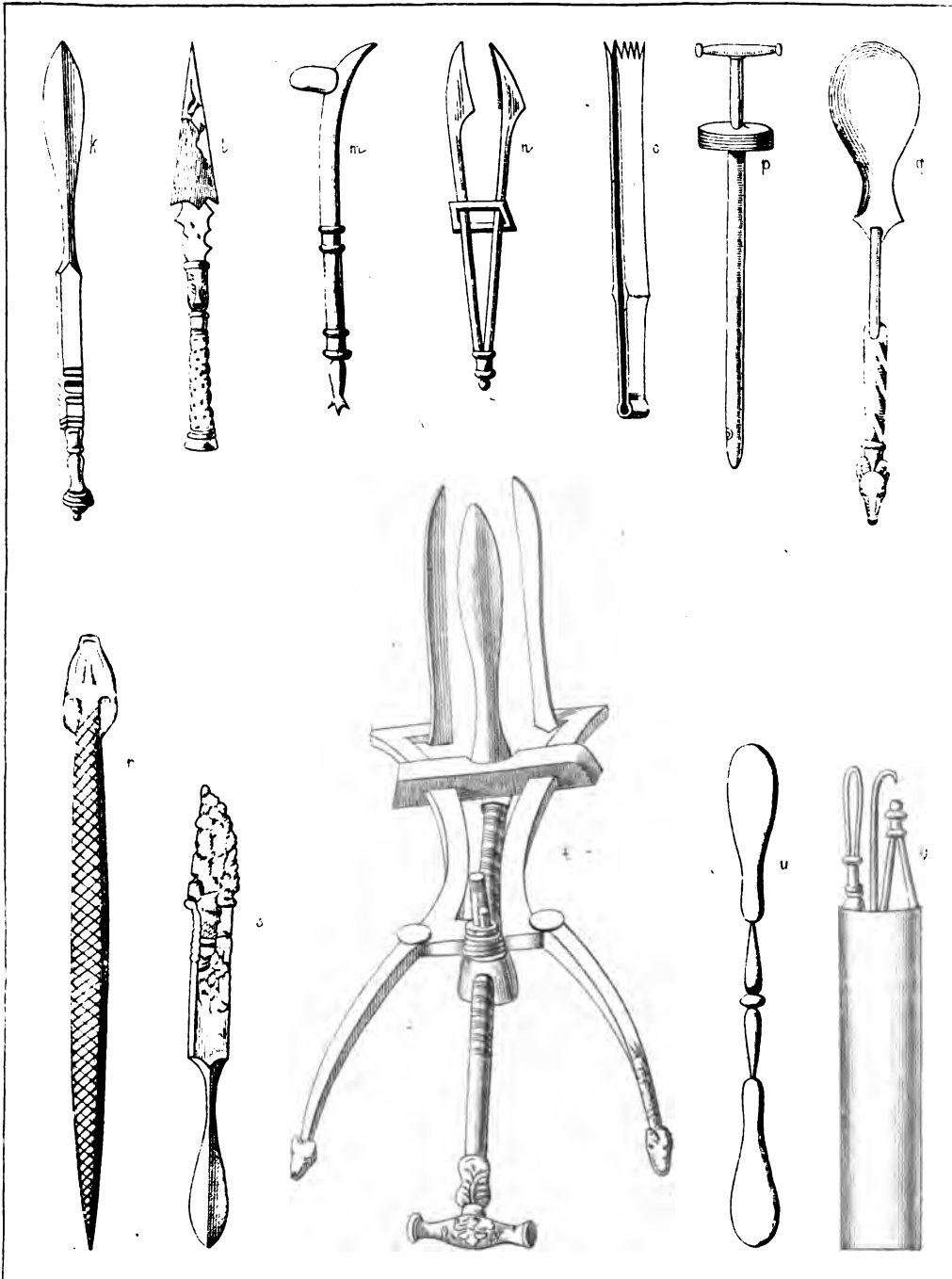
Bronze
OBJETS POUR LES BAINS



J. J. H. P. RUS

P. Amendola inc

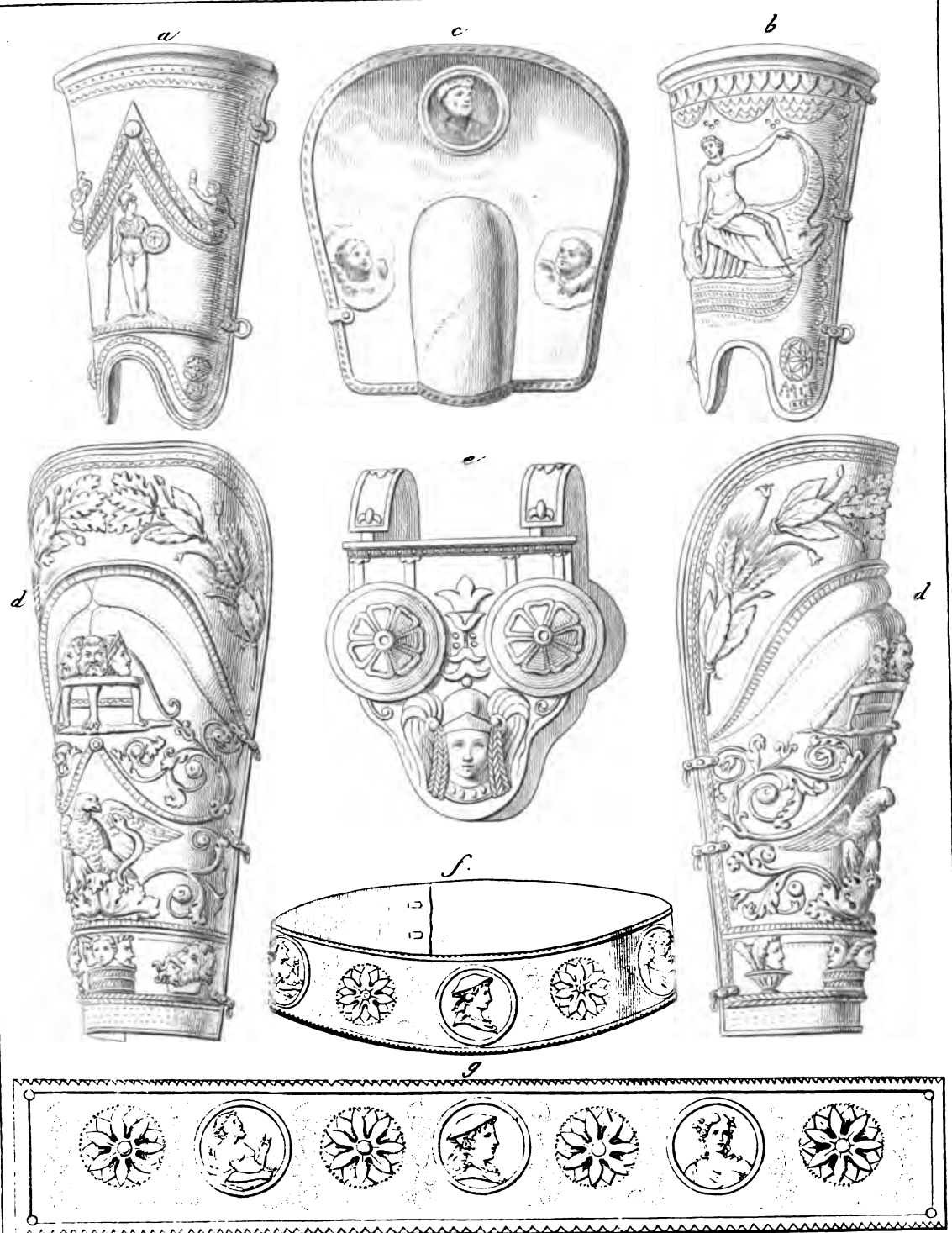
Bonne
INSTRUMENTS DE CHIRURGIE



Mollane dis.

A. Ottieri inc.

Bronze
INSTRUMENTS DE CHIRURGIE

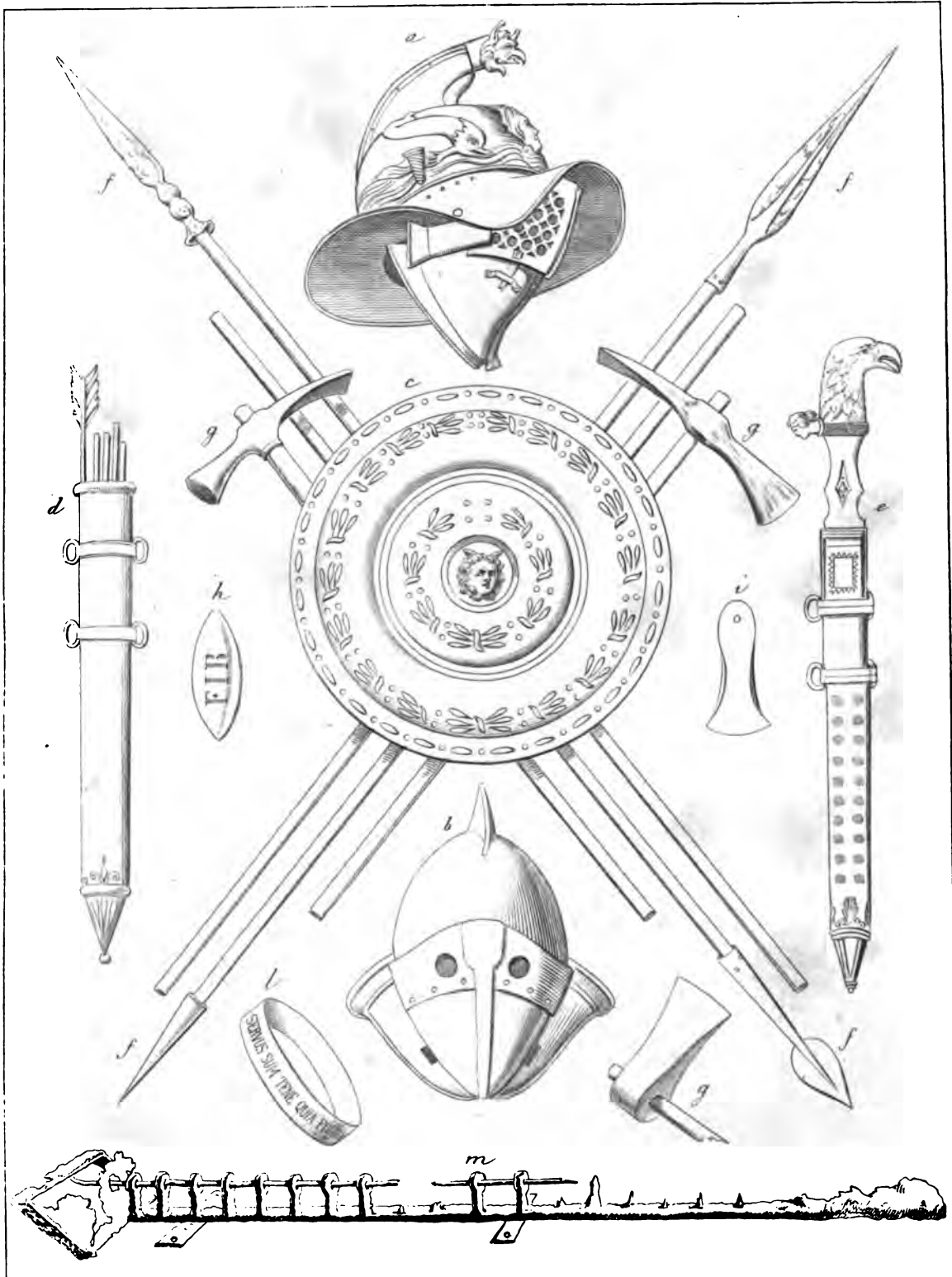


V Mollame dis

Bronze

G Fusaro inc

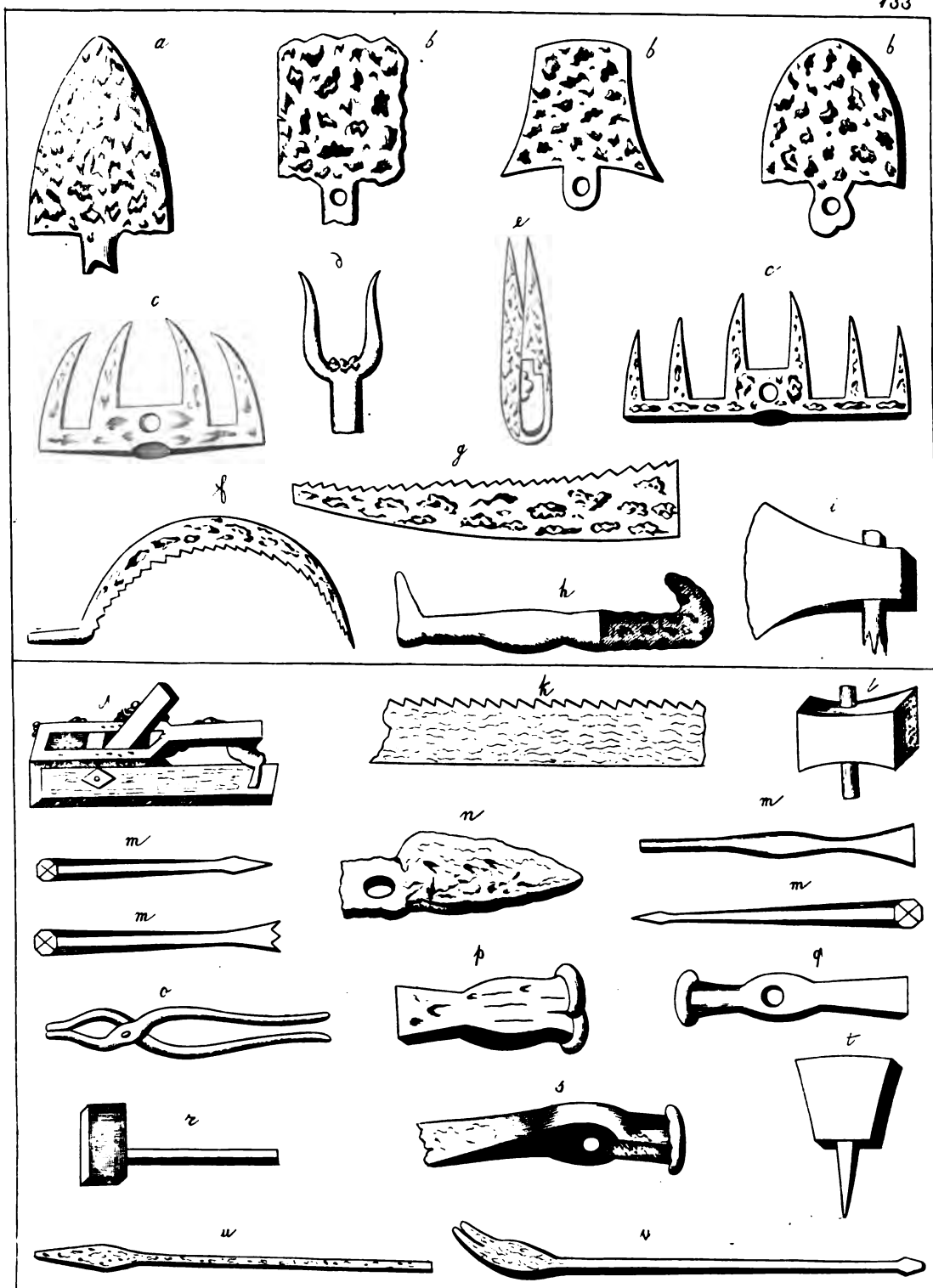
JAMBARTS, BRASSARTS ETC.



V Mollame dis.

G. Fusaro inc.

ARMURES, CASQUES ETC.



P. Ammendola

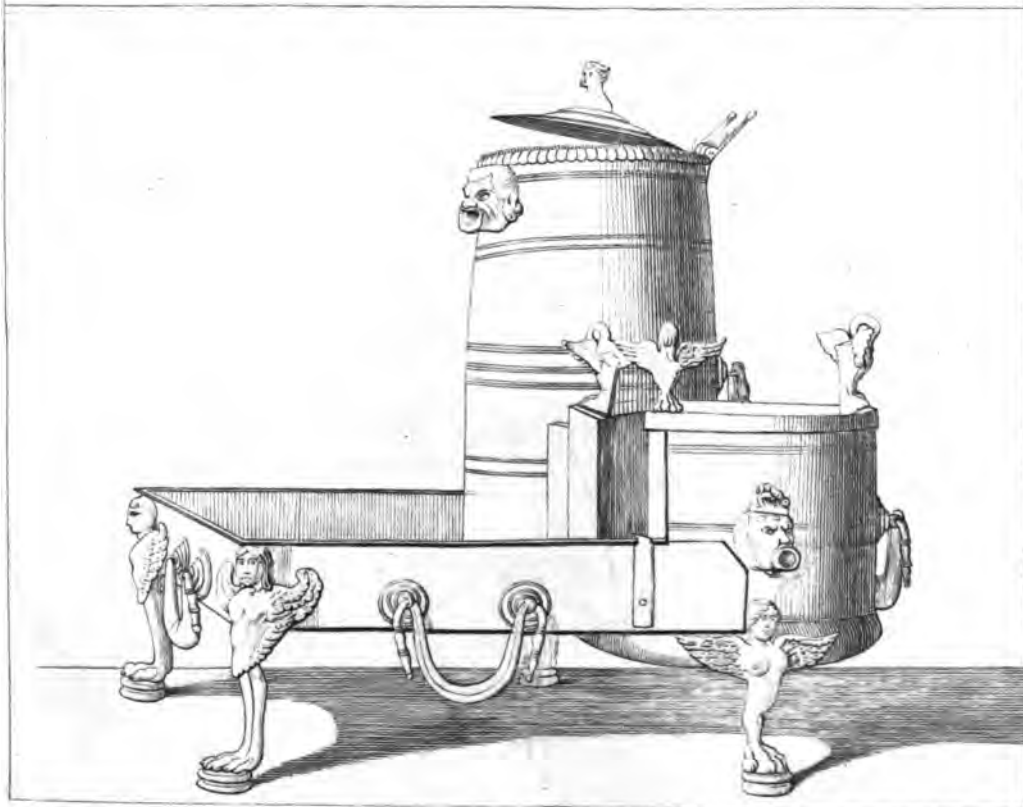
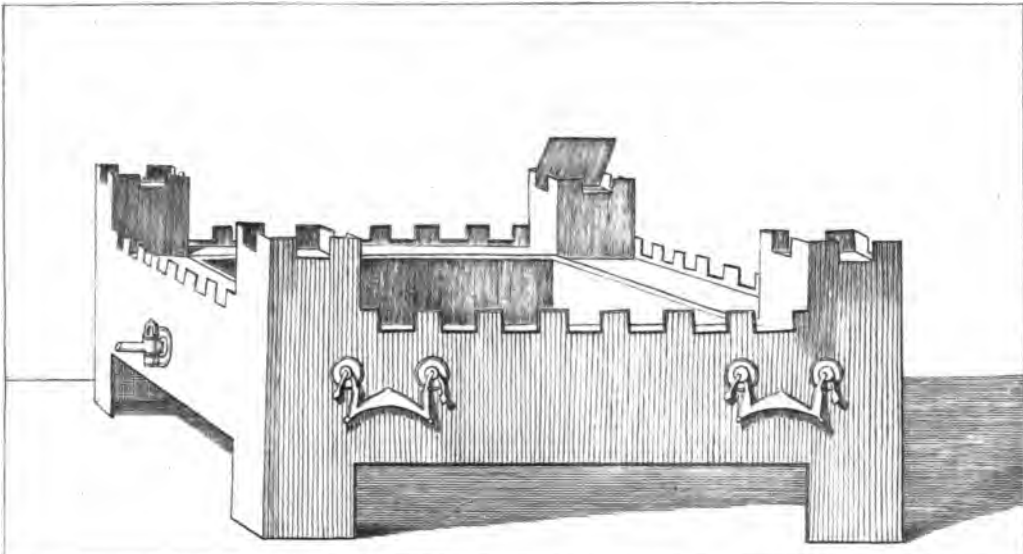
*Fer***OUTILS D'AGRICULTURE DE MENUISERIE etc**



Emendola inc.

Bronze

BALANCES-POIDS-MESURES-COMPAS



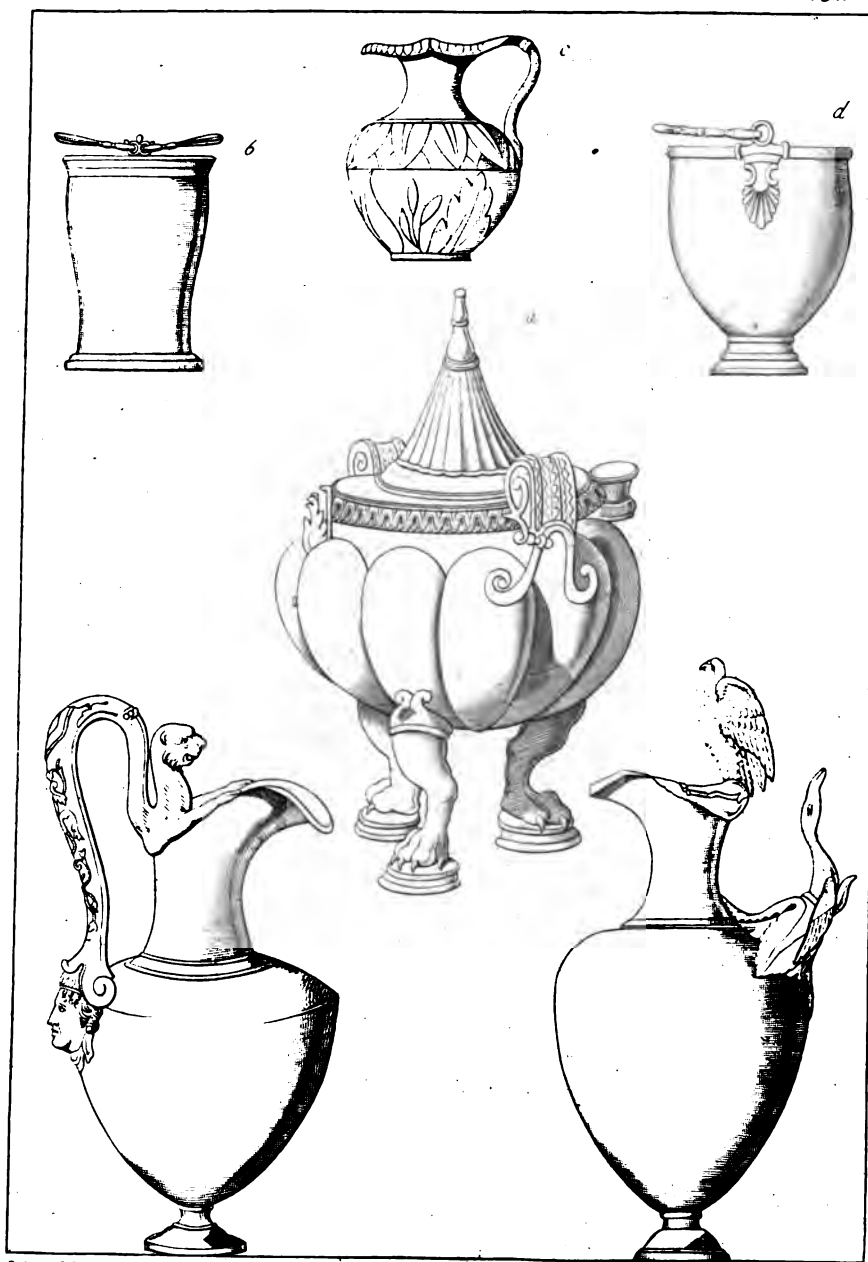
R. Radente inc.

Bronze
CUISINES ÉCONOMIQUES



F. Moridi sculp.

Bronze
POT-AI-LAIT

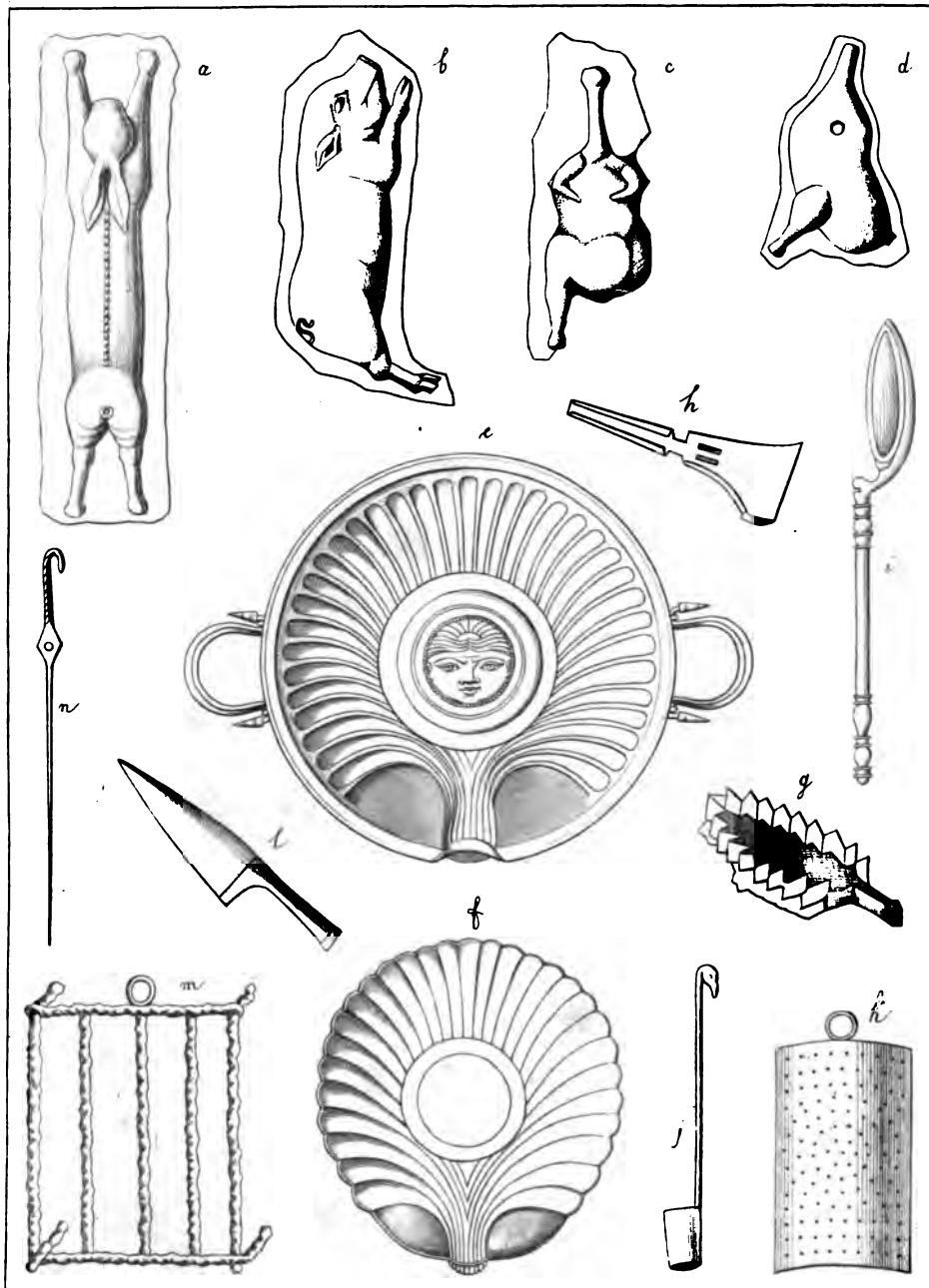


P. Amendola inc.

Vases en bronze



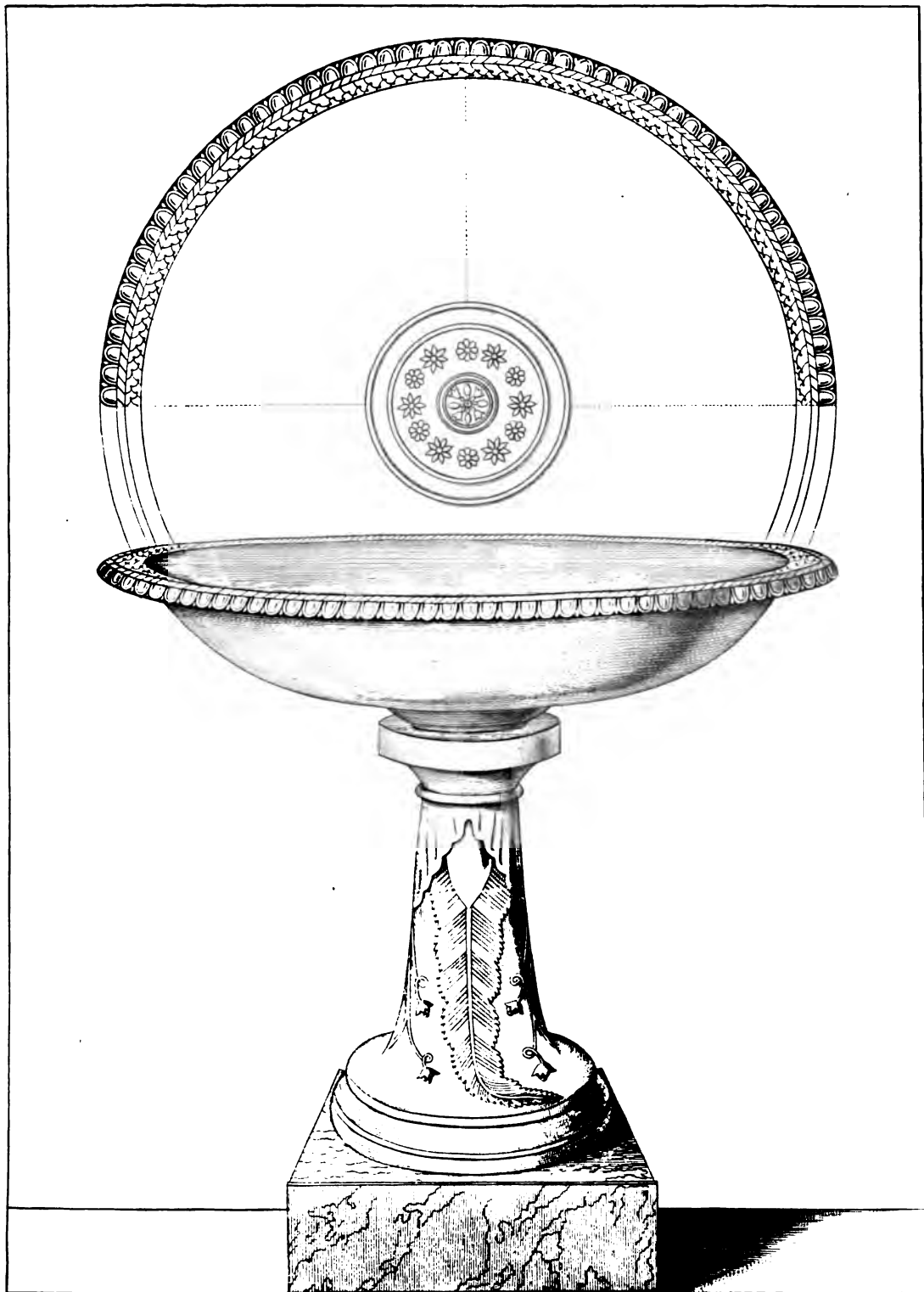
OBJETS DE CUISINE



P. Toppi dis.

P. Amendola inc.

Bronze
OBJETS DE CUISINE



V. Mellone dis.

P. Amendola inc.

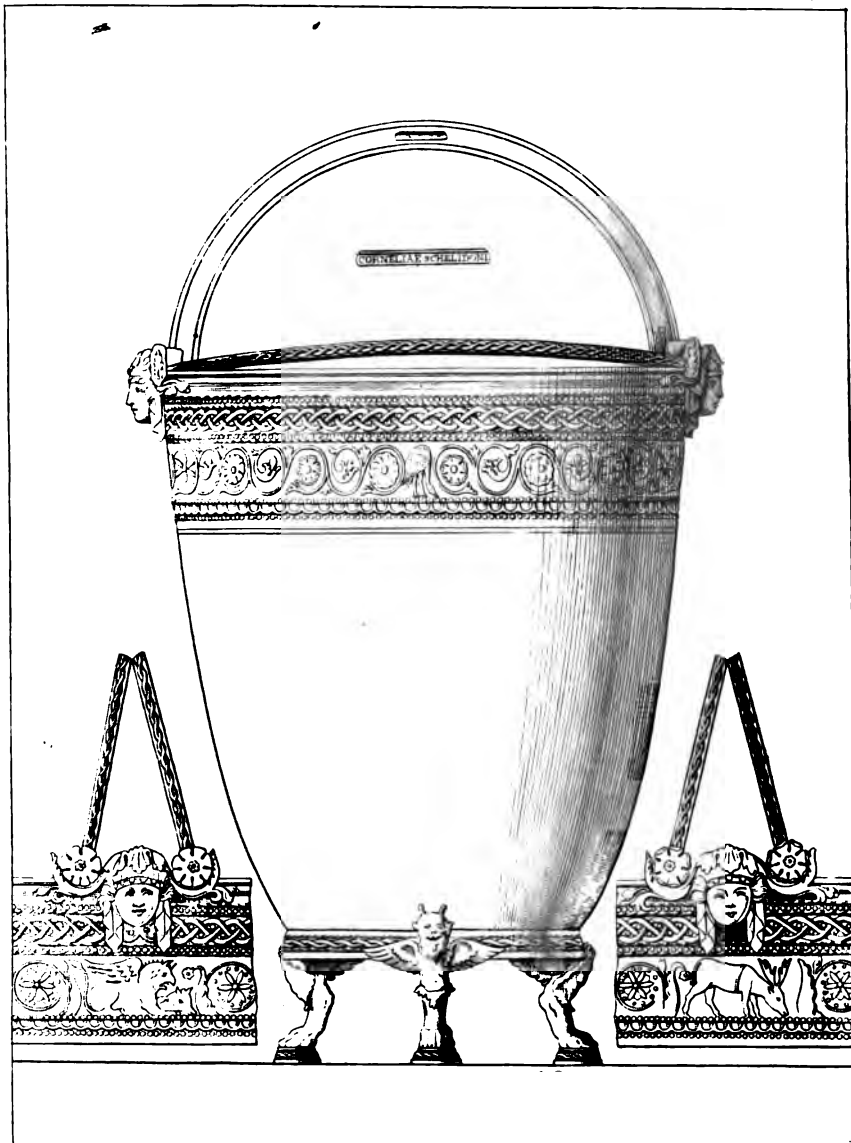
Bronze
BASSIN POUR L'EAU LUSTRALE



V. Mollama dis

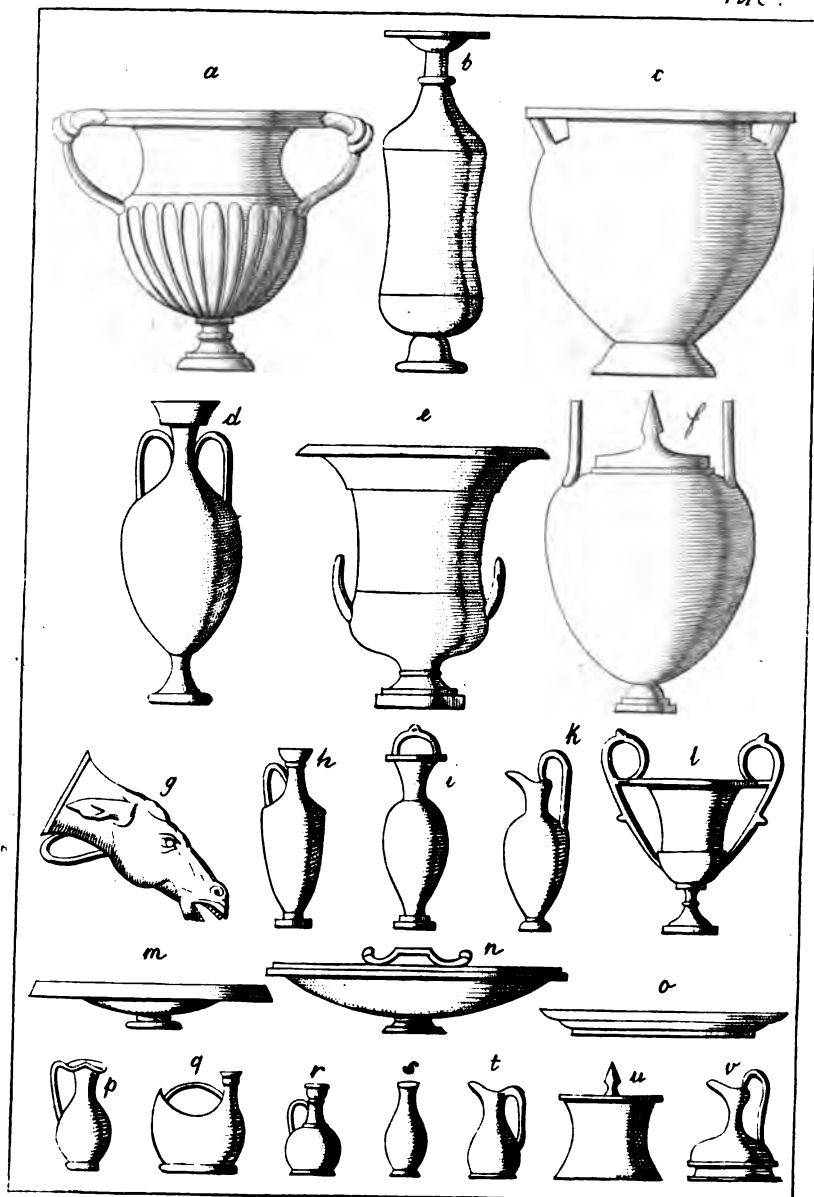
G. Fusaro inc.

Bronze
FOURNEAU (*Calidarium*)



P. Amendola dis. e inc.

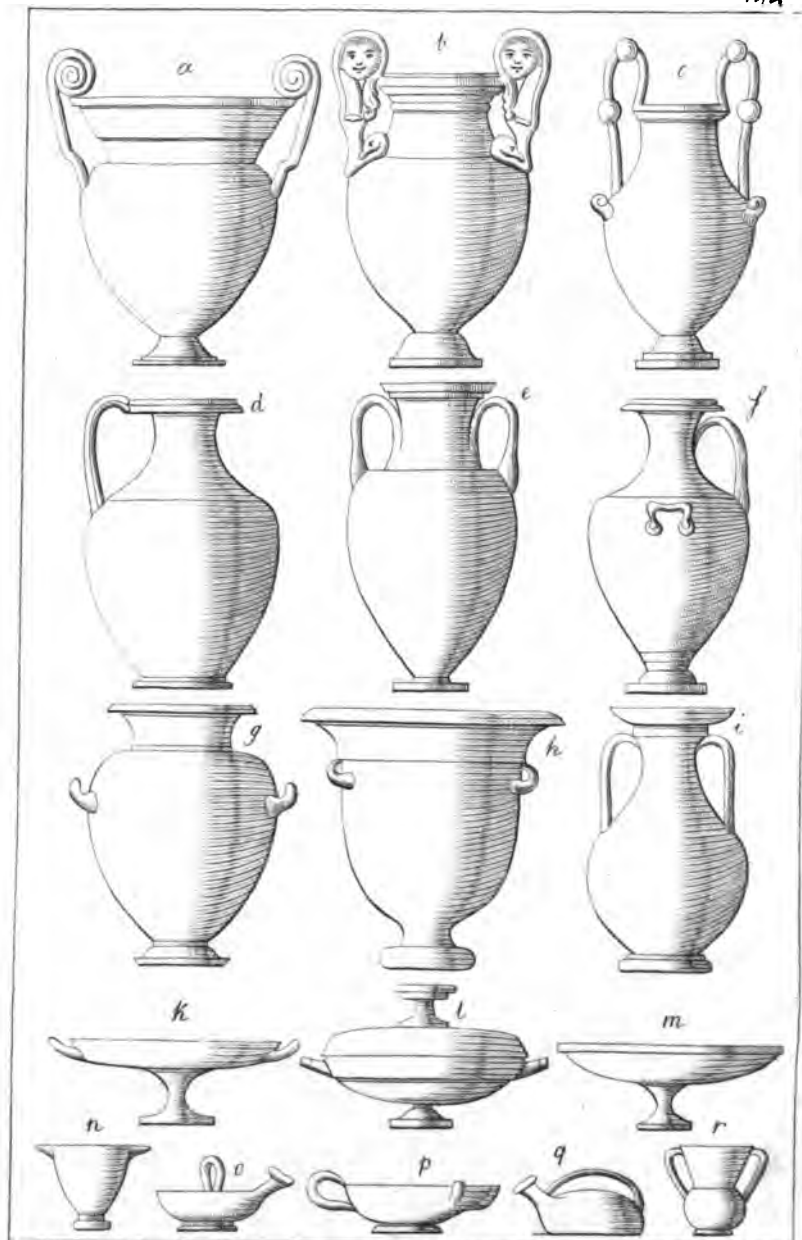
Bronzo
HYDRIA



dis. dis.

A. Otter inc.

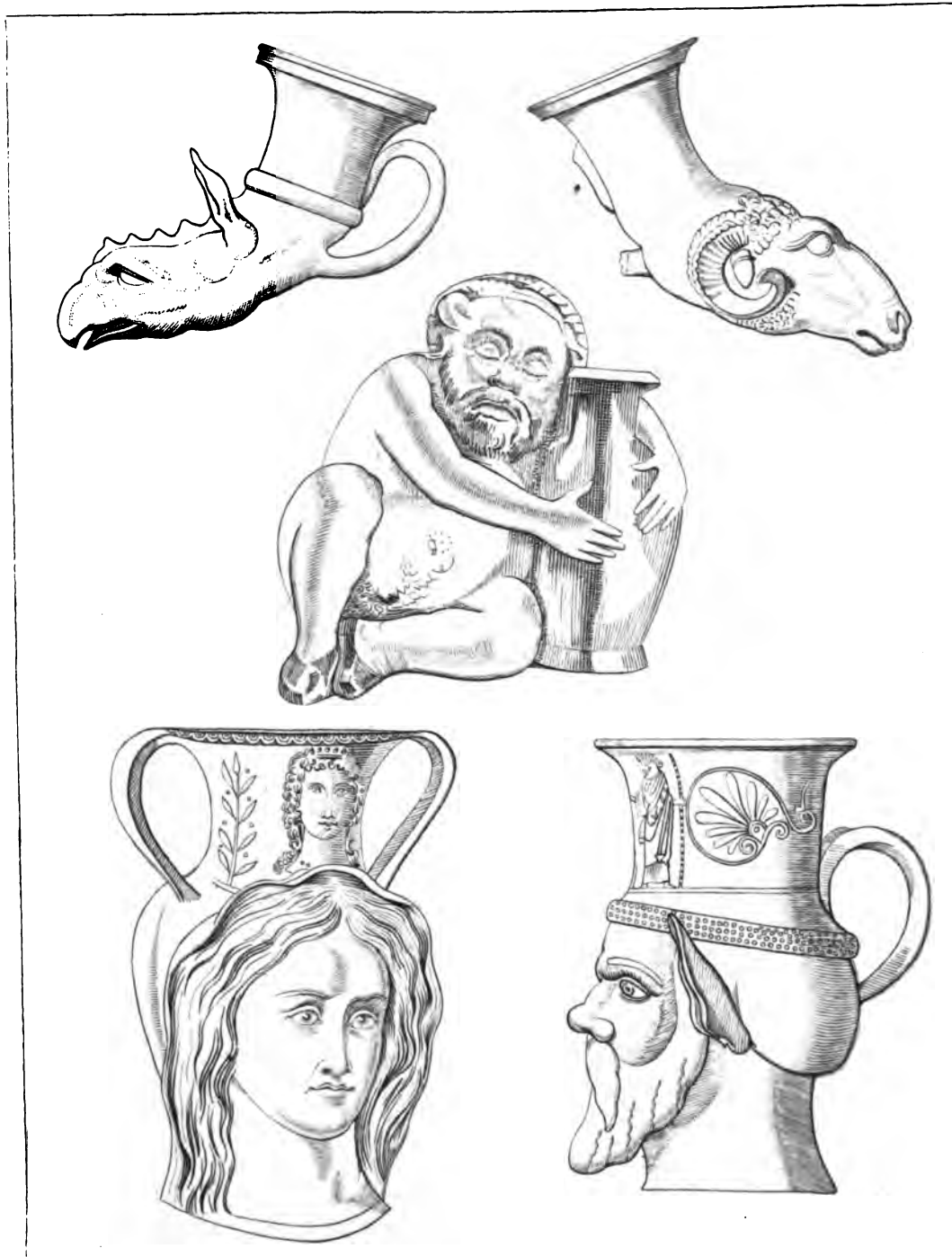
FORMES DE VASES



A. Russo del.

FORMES DE VASES

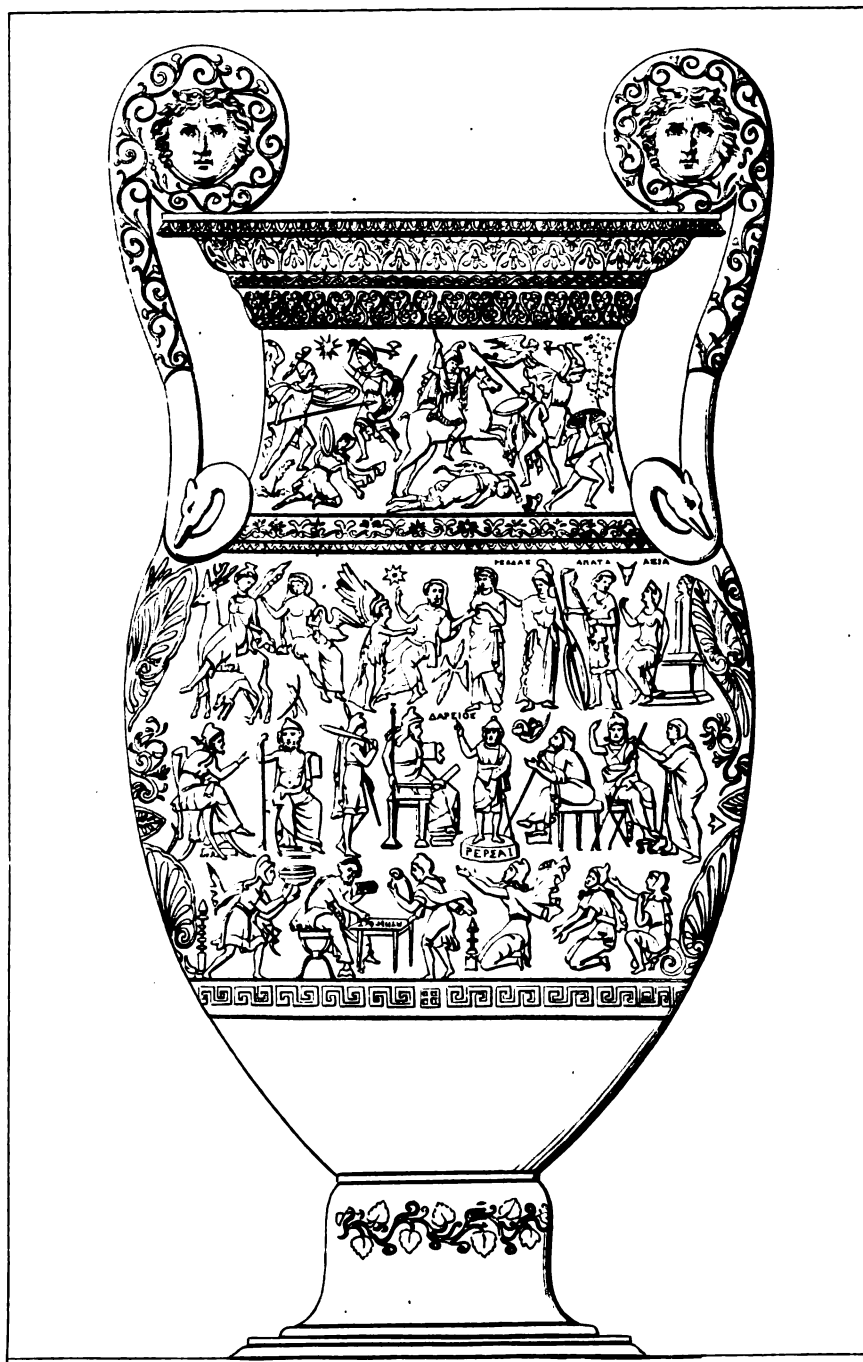
A. Obis inc.



Mollame dis.

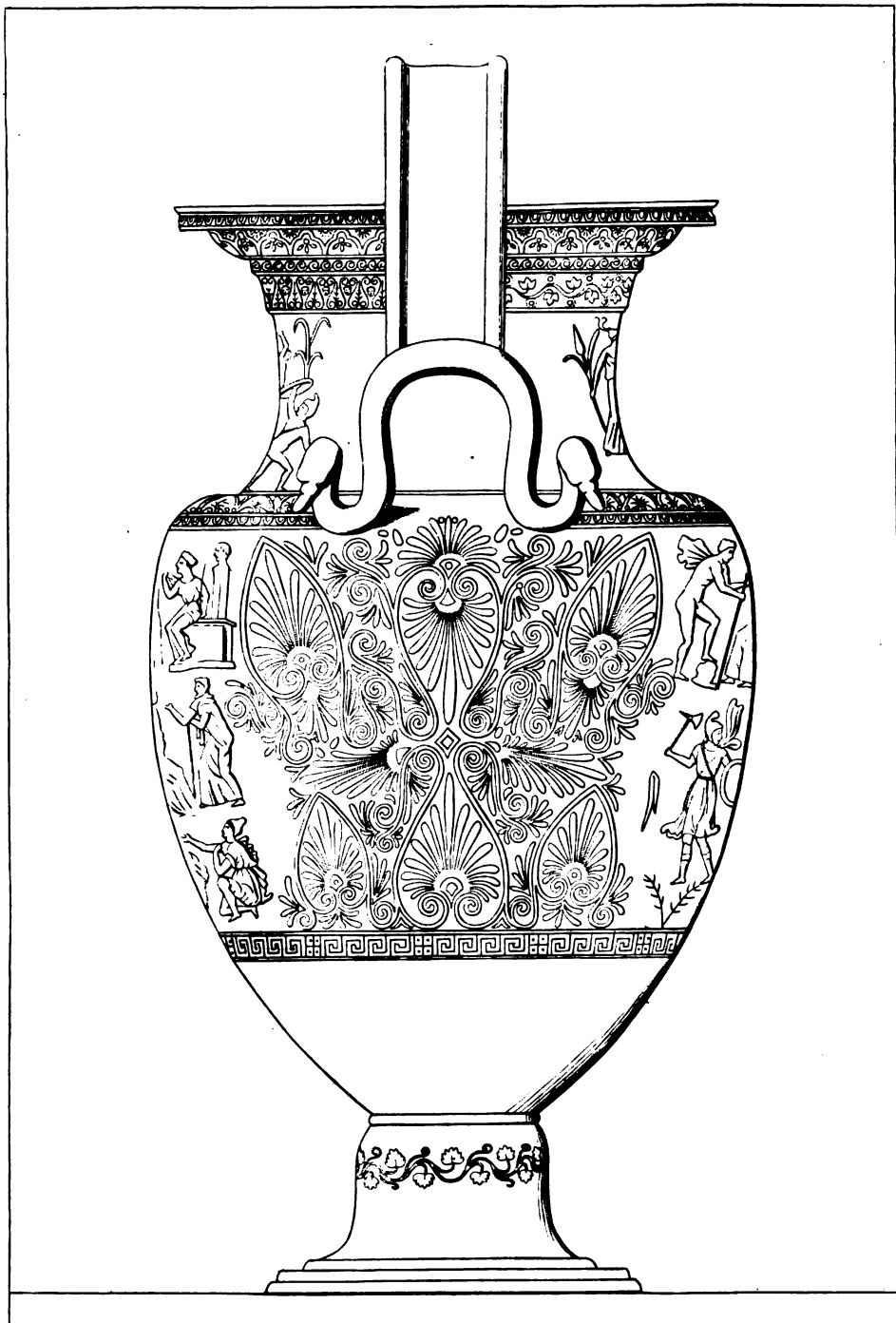
R Radente inc.

Terres-cuites
RHYTONS



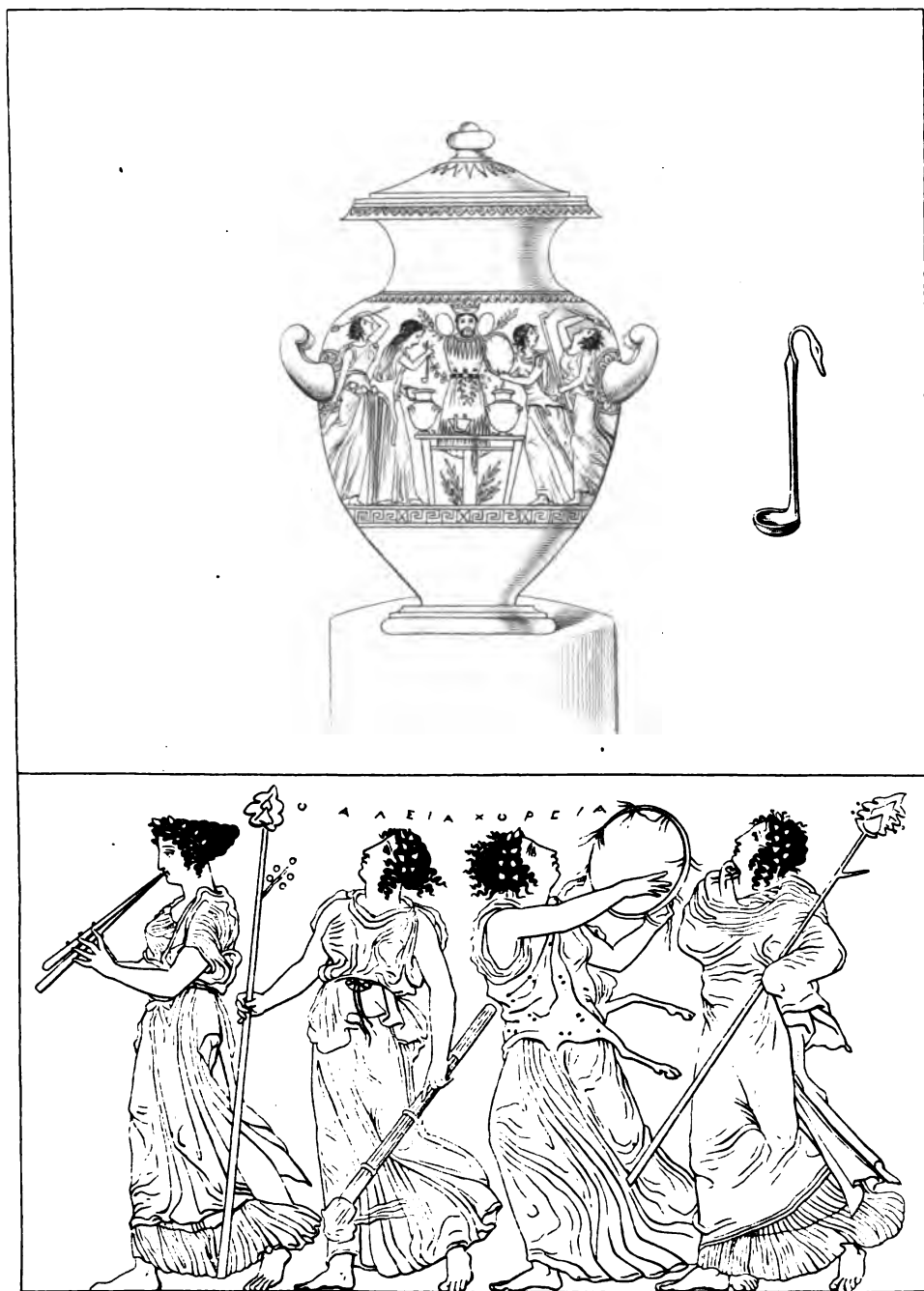
G. Fusaro inc

*Vase Italo-Grec.***DARIUS MEDITANT L' ASSUJETTISSEMENT DE LA GRÈCE**



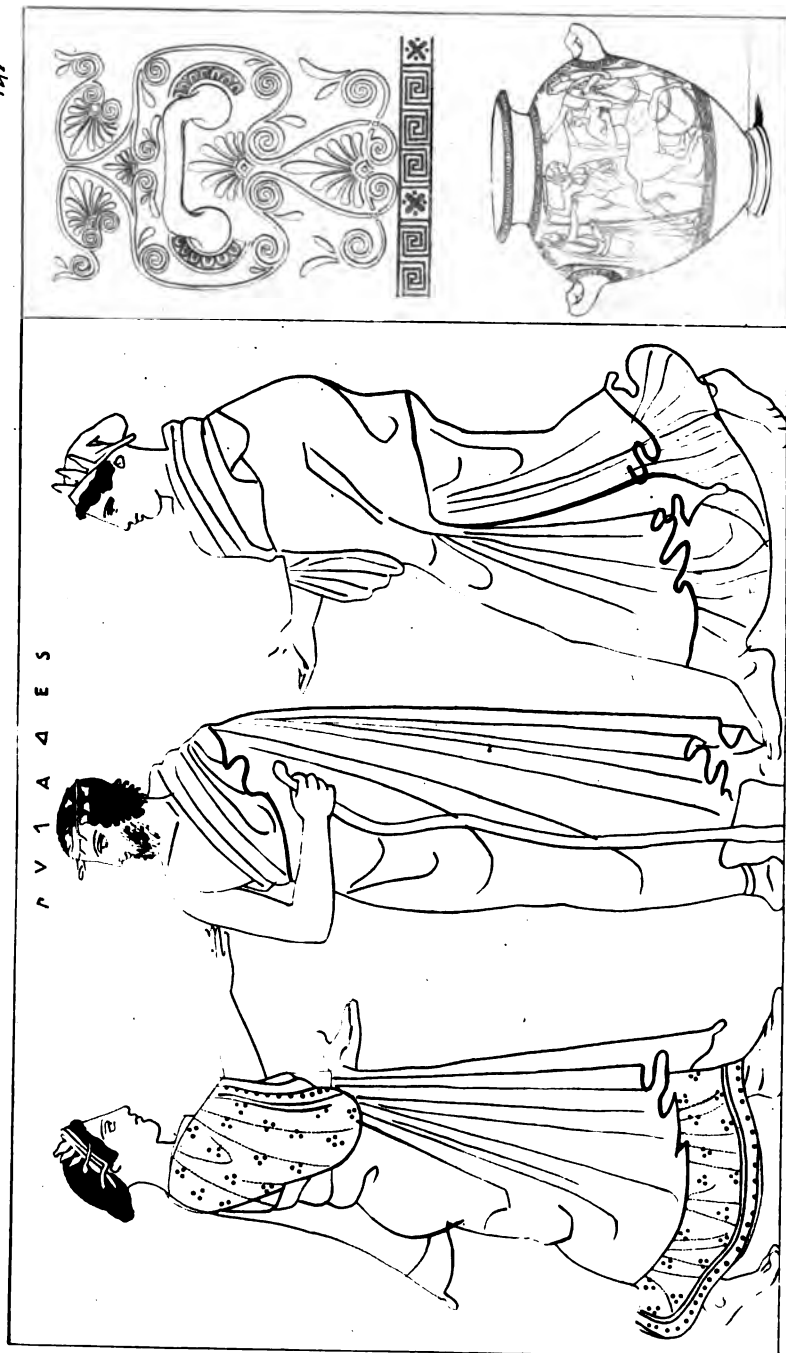
P. Amendola inc.

terre - cuite
VASE ITALO - GREC

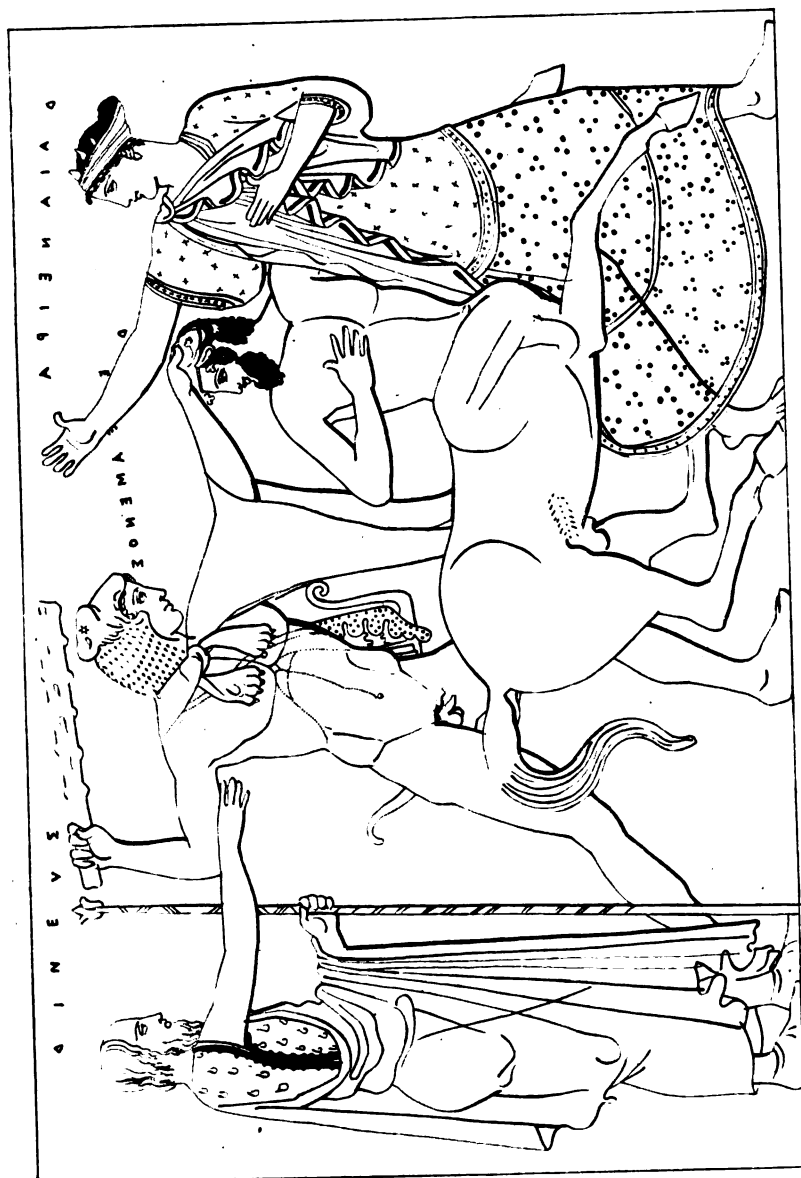


Vase Italo-grec

BACCHANALE



VASE ITALO-GREC



ΕΙΣ ΑΝΤΙΟΧΕΩΣ ΦΩΣ
 ΠΡΟΣ ΦΩΝΕΙΔΩΣ
 ΚΑΙ ΠΡΟΣΚΟΛΛΕΣ
 ΑΓΙΟΥΣ ΕΦ' ΕΠΙΟΡΑΤΗ
 ΟΥΤΕ ΚΑΙ ΑΓΝΩΣΤΟΝ
 ΝΟΣΚΑΤΑΚΑΙ ΝΟΣΚΟ
 ΝΙΣΟ ΕΦ' ΕΠΙΟΡΑΤΗ
 ΑΛΕΝ ΚΑΙ ΠΙΛΟΤΟΦΩΣ
 ΚΑΙ ΠΙΛΟΤΟΦΩΣ
 ΑΙΝΕΩΝΗΚΑΤΑΦΩΣ
 ΑΥΤΟΥΝ ΑΛΛ' ΑΝΩΝΗΚΑ
 ΚΑΙ ΑΛΛ'

Papyrus



Bronze

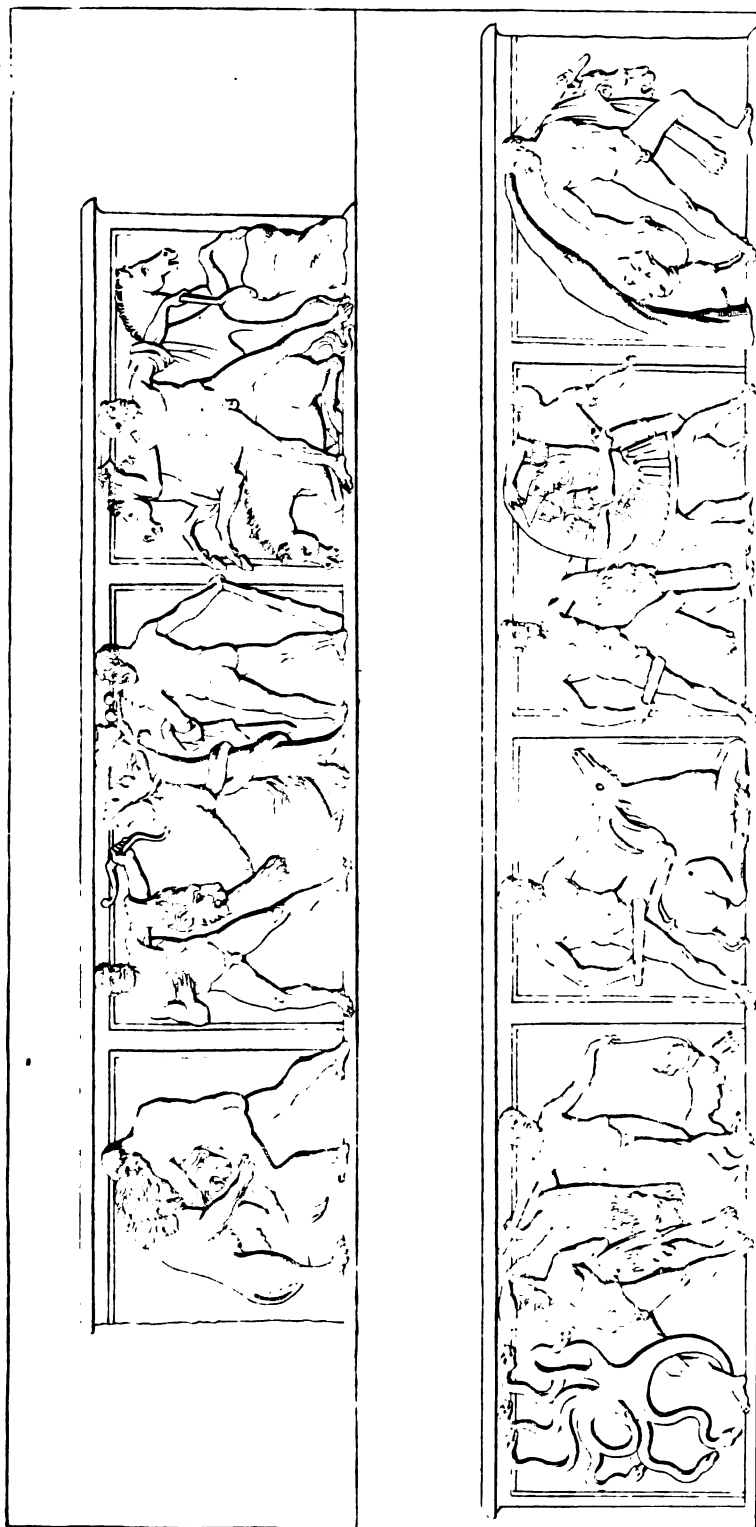
F. Mori del. F. inc. 1849



Bronze
HERCULE ENFANT

1

2
3
4



Panthe en bronze
LES FORCES D'HERCULE



Plaque en argent
LA DESCENTE DE CROIX



Carton de Raphaël
MOÏSE



P. Amico del 1862.

Tableau de Giulio Romano
LA STE. FAMILLE



F. Mori del. e inc.

Tableau de Raphaël
LA STE. FAMILLE



F. P. aïs. e inc.

Tableau de Raphaël
LE PAPE LEON X.



F. Mori del e inc.

Tableau de Corrège
LE MARIAGE DE STE. CATHERINE



Leonardo da Vinci dip.

F. M. 2. 1.

Tableau de Leonardo da Vinci
LA STE: VIERGE



Ant. Allegri da Correggio dip.

F. Mori dis. e inc.

Tableau de Corrége
LA ZINGARELLA



Parmegianino dip.

F. Mori del. e inc.

Tableau de Parmegianino
LA STE. VIERGE



Annib. Carracci dip.

F. Mori dis. et inc.

Tableau de Carracci
LA PITÉ

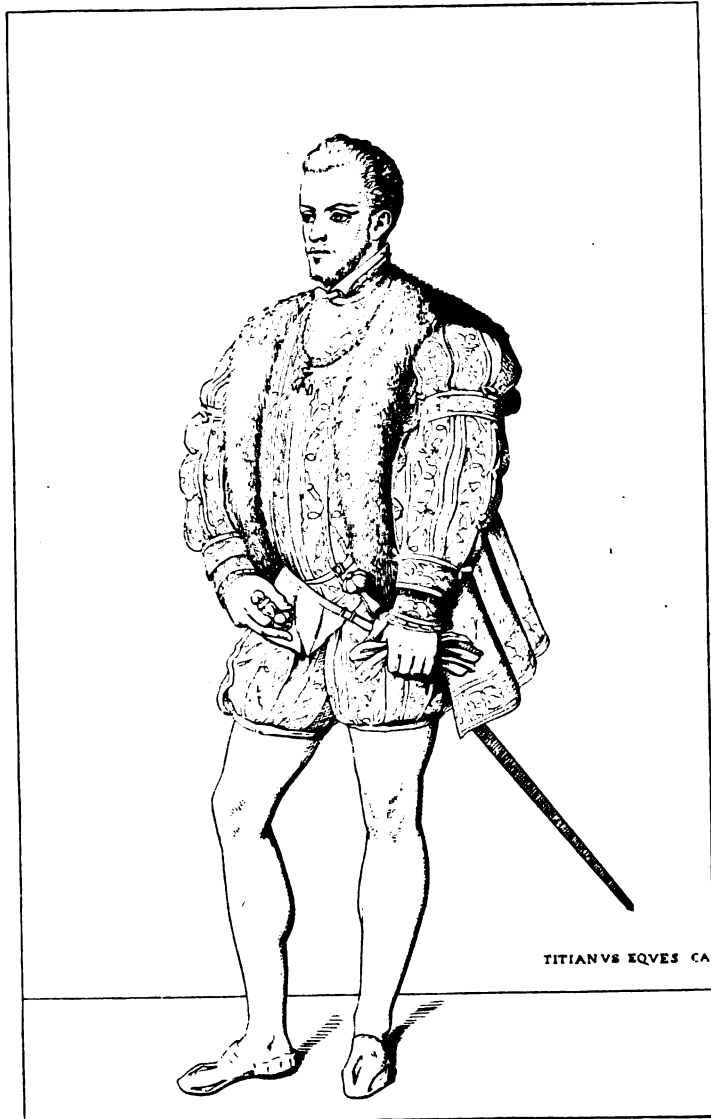


B. Schidone dip.

Tableau de Schidone
L'AMOUR

F. Moridier, e. 1840

167



TITIANVS EQVES CA

F. Mori del. & fecit.

Tableau de Titiano
PHILIPPE II



Tableau de Titiano
LA DANAE



